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American Art News

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PRICE 15 CENTS

REMBRANDT ETCHING AT \$200,000 SETS NEW RECORD FOR A PRINT

"Christ Healing the Sick" Sold by
Arthur H. Harlow & Co., at \$4,000
More Than the Largest Figure
Previously Paid for an Etching

Through the sale to an American collector of Rembrandt's "Christ Healing the Sick" in the first state for \$20,000 by Arthur H. Harlow & Co., a new high record has been established for a Rembrandt etching. The highest price previously reported for a Rembrandt proof was \$16,000, which it was believed H. H. Benedict paid for his print of the famous "Jan Six."

The record price at public auction for a Rembrandt was \$14,200 paid by the late J. P. Morgan for the "Jan Six," the same buyer also having given \$12,300 for a "Hundred Guilders" etching. The Harlows also reported the sale of "Rembrandt Drawing at Window," first state, for \$12,500, and the "Landscape with Ruined Tower and Clear Foreground," first state.

The prints came from a private collection abroad, recognized as one of the three finest collections in Europe, which was acquired at Zurich, Switzerland, last summer by M. A. McDonald, representing the Harlow firm. It includes 800 prints, 300 of which are by Rembrandt. The other etchers represented are Van Dyck, Lucas Van Leyden, Martin Schon-gauer, Van Ostade and Hirschvogel. It is the finest collection ever brought to the United States and includes an unusual number of great rarities in the field of etching. As an illustration of this, so far as the records show, there are only two recorded sales of the "Landscape with Ruined Tower and Clear Foreground," first state.

About 200 of the Rembrandt etchings are to be exhibited in the Harlow Galleries, beginning December 11 and including the \$20,000 print of "Christ Healing the Sick." This proof is in remarkably good condition and looks as if it might have been printed within a few days, so brilliant is the ink.

Old Pottery Dug Up in Britain

LONDON—Remains of a village dating back to the first century of the Christian era have been excavated in Surrey. Dwellings fashioned in the form of circular pits have been located and fragments of pottery, as well as the kiln in which it was baked, have been brought to light. The discovery was made in the course of laying sewage beds. Exhaustive investigation is difficult as much earth was dug away some eight years ago.

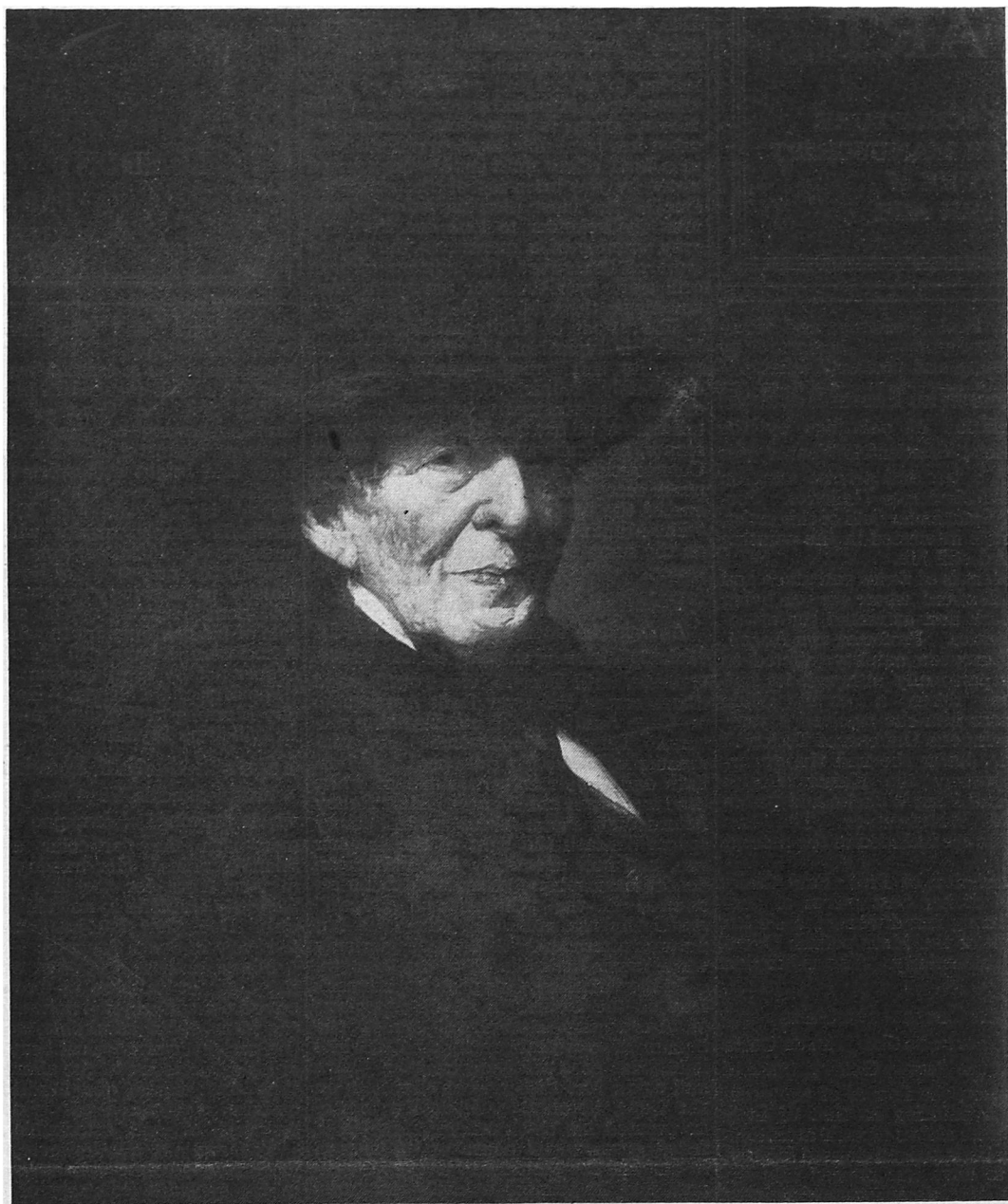
\$1,000,000 for Arts School

LOS ANGELES—Redlands University is to have a fine arts building, two stories in height and containing studios and practice rooms. The arts building and a dormitory for men are to cost \$1,000,000. Norman F. Marsh is the architect.

A Difference and a Distinction

PARIS—Certain French dealers announce that they "support" modern art, not that they merely "sell" it.

A Tribute to Old Age That Reminds One of Rembrandt



"THE OCTOGENARIAN"

One of the earlier portraits by this artist. The subject was Cornelius Curtis, who was a well known New Yorker in his day

By BAYARD H. TYLER

SIXTEEN WORKS SOLD AT ACADEMY SHOW

Five Paintings, Two Sculptures and
Nine Etchings Find Purchasers
at Annual Winter Exhibition

Five paintings, two sculptures and nine etchings have been sold from the Winter Exhibition of the National Academy of Design. The paintings include "The Hudson" by Charles Vezin, "Peonies" by Carle J. Blenner, "Maryland Hills" by Edith Dyer Leffingwell, "Moonlight, Venice" by Paul Cornoyer, and "Changing Weather" by Cullen Yates.

Brenda Putnam's sculpture, "Sun

(Continued on Page 6)

Widener Purchases Famous Rembrandt

Acquires "Philemon and Baucis,"
Making Fourteen of the Master's
Works in His "Rembrandt Room"

DETROIT—In a telegram received today by Dr. William Valentine from Joseph E. Widener, of Philadelphia, it is announced that Mr. Widener has rounded out his Rembrandt collection by the purchase of "Philemon and Baucis." This canvas is one of the few mythological subjects that Rembrandt painted, and the finest of the few.

Mr. Widener's collection is representative of all periods of Rembrandt's portraiture, and of course with the purchase this summer of "The Descent from the Cross," his religious subjects reached a climax that cannot be surpassed in another purchase. His landscape, "The Mill" is also the finest of its type. It remained for the collection to be finished and perfected with a finely representative mythological subject. The picture was painted during Rembrandt's latest period, about 1658, and it is one of the few paintings for which the sketches exist.

The subject, taken from Ovid, shows the visit of Jupiter and Mercury to the hut of Philemon and Baucis, with Baucis in the act of offering her only goose to her Olympian visitors whom she takes to be common travelers. The gods later make themselves known to the humble cottagers, and grant their request to be together in death as in life by eventually turning them into an ash and lime tree growing in front of the temple into which Jupiter had transformed their hut. The nimbus behind Jupiter in the picture, which shows a cottage interior, is one of Rembrandt's finest light effects, says Dr. Valentiner.

The picture was purchased from Scott & Fowles, who have owned it since the Yerkes sale in 1910. Dr. Valentiner is most enthusiastic over the fact that the inclusion of this canvas in the Widener collection, completes his Rembrandt room and will displace the only picture not a Rembrandt which hung there. It also makes Mr. Widener's fourteenth Rembrandt canvas.

The purchase of "Philemon and Baucis," also makes Mr. Widener's collection the most representative in existence.

ARCHITECTS ADMIT ARTS AND CRAFTS

Architectural League Will Display
Mantels, Bronze Work and Other
Housefurnishings at Next Show

The Architectural League of New York has decided to place objects of arts and crafts on the same footing as architecture, painting and sculpture in its thirty-seventh annual exhibition in the galleries of the American Fine Arts Society, 215 West 57th street. It will submit such entries to the judgment of a jury of selection, with other works offered.

European art objects have long been recognized as possessing sufficient merit to entitle them to discrimination by juries. The American applied arts and crafts, while not regarded as less meritorious, have lacked the historic background of those in Europe, and it is believed this recognition of their progress by the league will increase popular appreciation of them and will encourage the use of their products among architects.

The works of the allied arts and crafts eligible to display at the Architectural League include all forms of housefurnishings such as mantels, bronze work and leaded glass, as well as small statues and other landscape articles. The jury passing on them will lay special stress on originality of design, and intending exhibitors will be asked not to sent reproductions. Photographs of craft exhibits will be requested for the annual catalogue. American crafts societies and producers of art work associated with architecture are cordially invited by the League to communicate with it relative to the exhibition.

Pays Last Quarter for Art Show

OGDEN, Utah—A poor man seventy years old walked eight miles to see a recent art exhibition in the Berthana building here. He remained a half day looking at the pictures after he had spent his last twenty-five cents for admittance, and visited the collection again at night before going home. He said he had seen several galleries in Europe, but that the collection here had given him a new view of art.

MODERN PAINTINGS SHOWN ALONGSIDE ART OF BARBIZONS

Works by Gauguin and Forain
Displayed at Howard Young Gal-
leries with Works of Corot
and Colleagues—Other Exhibits

Twenty-six French paintings of the Modern and Barbizon schools, assembled for exhibition in the Howard Young Galleries until Dec. 16, make a notable display. Included are a pre-Tahitian canvas by Gauguin, two of Henri Lebasque's brilliant garden and figure subjects, and a "Landscape" by Jacques Simon, whose work is by no means a commonplace in local art shows.

The pre-Tahitian Gauguin is called "La Baignade à Port Aven," and shows a group of boys bathing, the color scheme being distinctly that of the Impressionist school, the drawing admirably realistic, and the whole scene filled with the light and charm of a summer's day.

For those who prefer the Gauguin of his Tahiti period, Mr. Minehard has hung a "Landscape and Figures, Tahiti," with a man in a red shirt and a purple cloak and a nude woman in the background, the setting being his now conventional dusky green landscape. Apart from their artistic interest the two canvases reflect with telling completeness the difference in Gauguin's personal life in his early days in France and his last ones in the South Seas.

Lebasque's canvases are painted in so high a key as to make all the other pictures in the room appear pale by comparison. "Le Tonnelle" shows two women in a garden and outdoor porch, in light costumes and against a background of bright green foliage and summer sunlight. His "La Sieste" is a simple study of a young woman sleeping in a canvas deck chair, but it is charged with the same brilliant atmosphere as the larger work.

The "Landscape" by Jacques Simon is a scene in North Africa with hooded and cloaked figures on horseback, the simplicity of the composition and the bold masses of color harking back to some of the 1830 men who painted similar themes.

Among the older men, Millet is represented by two small figure groups entitled "Le Singe" and "On the Terrace," which are sufficiently romantic in pose and costume to suggest an operatic background, his landscape, "The Plow," being in quite another vein and reflecting the melancholy of agricultural life.

There are two handsome Pissarros and the familiar "Trimming Hats" by Degas and his lovely and spirited "Danseuse en Scène," which suggests some sort of water ballet. Forain takes the spectator "Behind the Scenes" at the opera also and shows a coryphée in intimate talk with an elderly man who looks like Rodin. Gaston La Touche's "La Chaise à Porteurs" is a souvenir of the days of sedan chairs, and Fantin-Latour's "Deux Baigneuses" is one of his characteristic studies of the nude.

Villon's "Fruits and Flowers" is unusually handsome, even for this distinguished painter of still life, some white flowers being arranged with others of a purple hue so dark as to appear almost black. Sisley, Troyon, Isabey, Raffaelli, Jacque, Corot, Monet, Cazin and Diaz are also represented by one canvas each.

Varied Schools at Kraushaar's

In the twenty-one paintings on view in the Kraushaar Galleries through December the painters of the United States, France and Spain are represented in phases ranging from the realism of John Sloan's "McSorley's Bar" to the romanticism of Daumier's "Le Meunier, son Fils et son Ane" and the religiosity of Augustus Vincent Tack's "The Entombment."

As a group exhibition this one presents such a company of painters as are rarely assembled together, for Whistler is here with "The Coast of Brittany," which bears little resemblance to his later works; George Luks with the "Woman With Macaws," Guy Péné du Bois with a cryptic "Chanticleer," and Toulouse-Lautrec with a "Head of a Woman" which represents what the catalogue note calls the "pointed acidity of the Parisian variety."

A characteristic Forain is "A l'Audience"; the Legros is the "Two Priests in a Boat," of austere composition and color; the Fantin-Latour is the superb portrait of "Madame Leopold Gravier," and the Sisley a river scene, "Moret: Sunset." Samuel Halpert is represented by his "Toledo Cathedral" with its pale resonant tints; Puvis de Chavannes by a small figure subject; Maurice Prendergast by his "Le Crepuscule," Zuloaga by a full-length portrait of the matador "Achieta," and Albert P. Ryder by "The Pasture." There are also canvases by Corot, Cour-

A Well Considered Christmas Present

To the readers of THE AMERICAN ART NEWS:

Judging by the scores of letters that have come in, America's newspaper of art has earned for itself a new measure of appreciation because of the improvements recently made and the enlargement of its size. Its editor, therefore, feels that, without presumption, he may make a suggestion which, if acted upon by every reader, will double immediately the number of subscribers and, hence, the capacity of the publication for good.

Undoubtedly each of you has some friend for whom a year's subscription to THE AMERICAN ART NEWS would make an ideal Christmas present. If you will send in this subscription, you will be making likewise a much appreciated gift to THE AMERICAN ART NEWS—a present of a new reader who may become a friend for life. Your gift at the same time will be a boon to the whole art movement in America, for this newspaper has been (and will continue to be in ever increasing measure) a powerful factor in the crystallization of the aesthetic trend of the nation. THE AMERICAN ART NEWS, in its role as disseminator of information, helps to weld together every element of the American art movement and to give cohesion and power to the country's wonderful development of art interest in the last few years.

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Payton B. Burrell

EDITOR

DEMOTTE

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ANCIENT ART

GOTHIC SCULPTURE
PRIMITIVES
TAPESTRIES
GOTHIC IVORIES

GREEK SCULPTURE
PERSIAN MANUSCRIPT
FURNITURE of
the MOYEN AGE

rendering certain German types. Kathe Olshausen, the only woman in the group, draws men and women with animal heads, the better to express their real natures. E. Kirchner achieves the clarity of an etching in some of his Oriental subjects. Carl von Marr works in a more serious vein and illustrates poems or chooses an allegorical theme.

Henry C. White's Pastels

Thirty-one pastels by Henry C. White, shown at the Musmann Galleries until Dec. 16, incline toward the subdued in color. They are reticent in disclosing an inherent warmth and depth of hue, preferring to save a full revelation of their charm for an extended acquaintance. The Nassau group is interesting because the artist has been able to see quiet shadows in a land where most artists are carried away by the intensity of the sunshine. One of the most pleasing subjects permits the beholder to look out from the gray interior of a market to the yellow light of the street, the pattern of iron grill work over the door making a faint tracery on the gold.

The "Foot of Whitehall Street, New York" is typical of the artist's manner, with its soft browns faintly and yet adequately defining the high buildings as they lift themselves skyward. Most intimate of all are the New England landscapes, no doubt suggested by his native Connecticut. A winter sky in grays and pinks seen back of slender gray trees is one of the best of these, and another is "The Millpond" with its green reflections on the smooth and shining surface of the water.

Paintings by H. Melville Fisher

Among the twenty-three paintings H. Melville Fisher is showing in the Ainslie Galleries until Dec. 15, views of the sand dunes across the river from Annisquam on Cape Ann form the most striking pictures. They are conspicuous for the manner which he has presented bold outlines and simple color schemes of white sand and green beach grass. His "Balmy Afternoon" shows these wide, empty spaces beneath the light of the summer sun, and how effectively Mr. Fisher can denote atmospheric changes is to be remarked in the "Clouds and Dunes," practically the same spot seen on a hot autumn afternoon with the sand glaringly white under the radiance of the sunlight.

In the "Morning Calm" and "Summer's Day on the Dunes" he shows two views of Annisquam seen from across the Squam River with the much painted white lighthouse as a conspicuous note. Now and again Mr. Fisher went elsewhere on the Cape, notably to Gloucester, where he painted his black schooner against a faded green wharf house in "Afternoon in the Harbor-Gloucester." Over Rockport way he painted a lovely nocturne, "Fishing Village-Twilight," in which he contrasts the white electric lights and the orange glow from curtained windows with the last light of day in the sky and on the steel-blue water.

Poor's Pottery and Pictures

Three different forms of his artistic interests are presented by H. Varnum Poor in his exhibition at the Montross Gallery which will continue until Dec. 21. The most important of these is his decorated pottery which includes plates, cups, pitchers and panels of tiles, his method being that of under-glaze decoration.

The panels of tiles and plates suggest early Italian and Persian influences and are delightful in color while the cups, pitchers and vases in blue glaze are exquisite in color and form. The "Adam and Eve" panel is admirable in composition and color and the one fashioned of three panels with an effect of green faience is very handsome.

Mr. Poor also shows several paintings, drawings and etchings among which a large landscape seen, practically, through a veil of trees in spring-time verdure is quite the best of his canvases, although the study of a stout middle-aged woman playing a violin is admirable in its modeling and as a representation of character.

Four Theodore Robinsons

One of the rare events of the current art season is the exhibition of four canvases by Theodore Robinson in the Ainslie Galleries until Dec. 15. In his most characteristic vein are the "Woman Sew-

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A Baroness Who Paints Royalty

The exhibition of paintings by the Baroness Violet Sternenfels-Wenner was opened with a tea and private view on Dec. 3 at the Anderson Galleries. Portraiture is the particular field of this artist, although she is interested in the painting of flowers and still life.

The Baroness is of Swiss parentage and was born in England, where she was living when her work first attracted the attention of the critics. Professor von Angeli, painter of European nobility, offered to instruct her personally although he had never before taken a pupil. While studying under him she received a commission to paint the Duchess of Teck and her children. Later she had the opportunity to portray the Kaiser, Prince Hohenlohe, and King Wilhelm and Queen Charlotte of Wurttemberg. The two latter portraits are included in the present exhibition.

The presentation of Prof. Paul Clairmont is one of her best pieces of portraiture. Among the drawings, a sketch of Leo Slezak of the Metropolitan Opera stands out particularly. The exhibition lasts until Dec. 16.

John da Costa's Portraits

Among the portraits that John da Costa is showing at the Fearon Gallery, those of children capture the honors of the occasion. Such a painting as that of little Miss Vera Butler claims especial attention. It portrays a little girl, all dressed in gray, who seems to have just danced into the picture and who stands very effectively in front of a rich blue background. There is a gay little "Pierrette" all in black with a white cap, holding her skirts wide as she balances on her toes. The "Petite Marquise" is very young indeed and her vivid pink gown is in XVIIIth century style.

There are picture of boys, such as that of Peter, son of Stuyvesant Fish, Jr., which are as direct and boyish as the portraits of little girls are full of feminine grace and charm. The presentation of Mrs. da Costa, dressed in black and holding red roses in her hand, is lovely in its simplicity, and the portrait of Mrs. James Stewart Cushman, also in black and with a Gainsborough tilt to her hat, has both dignity and vivacity.

Rackham's Recent Drawings

One hundred drawings by Arthur Rackham, at Scott and Fowles until Dec. 23, compose the most comprehensive exhibition of this artist's work ever shown. They are Rackham's most recent drawings, and include the illustrations for Milton's "Comus," Hawthorne's "Wonder Book," Eden Philpott's new book of verse, "A Dish of Apples," Grimm's fairy tales and "Rip Van Winkle."

The illustrations for "Comus" are the most important and have given the artist a greater opportunity than the children's subjects with which his name has particularly been associated. The full scope of his power is seen in such a drawing as "Iris," whose blue draperies dissolve into the blue hills of the background, and whose scarf, tossed upward by the breeze, carries the rainbow in its folds. There is vigor as well as delicacy in Rackham's drawing of the slender straining body of Daphne, where she stands rooted to the ground at the moment of her transformation into the laurel bush.

Among the illustrations for the "Wonder Book" one finds especial inventiveness as well as bigness of feeling in such subjects as "The Daughters of the Old Man of the Sea" and "Bellerophon Fighting the Chimaera."

Humor in German Drawings

In addition to a number of paintings, the traveling exhibition of the Munich Art Associations at the Waldorf includes original drawings by ten artists who contribute to the *Fliegende Blaetter*, a humorous weekly. Each of the ten has a distinctly marked field of his own. A. Roeseler inclines to farmyard settings while F. Kopalik's street scenes go back to 1840 for their subjects. The detail with which he presents the old houses and winding streets would be very irksome to an American illustrator.

E. Harburger uses a pencil with considerable skill and devotes himself to

ing, Giverny," and "Blossoms, Giverny," both dating from 1891. In the first of these paintings a peasant woman stands beneath a tree engaged in her work.

The "Hillside, Giverny," is a small canvas showing a broad green hillside rising up against a blue sky, marvelous in color and bright atmosphere. In a less familiar vein, so far as subject is concerned, is the "Old Mill, Giverny," an austere simple interior with exquisite passages of colorful painting.

With this rare group of Robinson's Mr. Ainslie is showing Twachtman's "The Sail Boat," bearing official stamp of the sale of his paintings by the American Art Association; a large still life of fish and a copper pot by Emil Carlsen; Monticelli's "The Star of Bethlehem," Homer's "Sunday Morning in Virginia," and "Autumn, Arkville" by Wyant.

Yago's Seductive Spanish Women

Rafael Sanchis Yago is a young artist whose drawings of feminine beauty have met with the particular approval of Spanish critics. His drawings are shown in New York for the first time at the Kennedy Galleries in an exhibition to last until Dec. 29. He has exhibited extensively in South America.

Many of these drawings, which are in sanguine, or in blue or brown crayon, have a smoothness and delicacy which are the basis of an admirable technique for the portrayal of physical beauty. Many of his subjects are of the alluring Spanish type that causes one Madrid critic to exclaim over them as "sisters of the dreamed of and impossible Woman!"

The are not all, however, saccharine idealizations. One sees real portraiture in the sympathetic study of his mother and in the portrait of Madame Wertheimer. Another that is called simply "Portrait" is very striking. It shows two profiles side by side, the one in front being of a boy and beyond it a woman's head.

Mrs. Reyneau's Portraits

Betsy Graves Reyneau, whose portraits are shown in the main gallery of the Art Center until Dec. 18, is a pupil of Frank Duveneck. The majority of her twenty-four canvases depict women and children, but it is a man's portrait that seems to represent her at her best—that of Sam Hume, director of the San Francisco Theatre Guild. It shows him seated, with hands loosely crossed in his lap, wearing a blue tie and a yellow flower that relieve the predominating grays and browns. It is a portrait that more than any of the others seems to have caught a fleeting expression that is interpretive of character.

Among the portraits of children is one of a little girl with red hair, not too pretty but very lovable, who is shown against a blue background, holding a blue doll in her lap. An air of easy naturalness makes all of her children's portraits especially successful.

Water Colors by Boyer Gonzales

Boyer Gonzales, who is a native of Texas and had the good fortune to spend four summers working with Winslow Homer and sailing with him along the Maine coast, is exhibiting twenty-two water colors in the Brown-Robertson Gallery through Dec. 16. While Mr. Gonzales has learned to love the sea and

the small types of coastwise vessels as much as Homer did, he has quite escaped any imitation of that great American artist in his work.

His schooners, sloops and boats are the real thing and he not only knows how they are rigged but also the apparently erratic manner in which they act at sea. His landscapes are equally knowing and are occasionally touched with humor as in "The Green Umbrella" and "The Two Crows." The "Putnam's Lake, N. H." shows a note of modern color with its red and tan foreground and its blue mountain rising from the shore of the lake.

Fakirs Show Serious Work

Members of the Society of American Fakirs are showing in their clubrooms, 11 East 44th street, a group of paintings, water colors, drawings and etchings that are serious work and so presented. The one note of the inherent gaiety of the original Fakir spirit is shown in P. L. Crosby's group of nude studies in which the humors of the several poses have not been permitted to interfere with fine drawing.

E. C. Fitch exhibits paintings of city scenes, his "Snow Storm in New York" being realistic in intention and lovely in color, and a group of etchings that are extremely attractive. K. Hartwell's profile head of "Christiell" in red chalk is beautifully drawn, and G. B. Ashworth has some landscapes in water color that are exquisite in color. That Mr. Crosby has an eye for landscape beauty, as well as that of the human figure, is shown in his lovely little "Old Barn, Lake George." The exhibition will continue until the end of December.

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CAIRO—The recent discovery of Egyptian relics of 1350 B. C. at Luxor, consisting of the funeral furnishings of King Tutenkhamun, constitutes by far the greatest discovery ever made in Egyptian art, according to Mr. Laeau, archaeologist for the Egyptian government and conservator of antiquities.

So great the quantity of objects already found, and which are valued at £3,000,000, that work has been suspended until an adequate staff of Egyptological experts has classified, recorded and arranged them. The Museum at Cairo lacks capacity to install them properly.

Among the contents so far brought to light are three carved and gilt statues with heads of the god Set, identified with the Greek Typhon; a lion and a panther; carved and gilded beds inlaid with ivory and semi-precious stones; innumerable boxes of ivory and ebony similarly ornamented, some containing royal robes embroidered with precious stones, others with emblems of the underworld; golden sandals and painted hunting scenes; an ebony and ivory stool with carved duck's feet; a child's stool; the state throne of the King, said to be one of the most beautiful art objects ever discovered; portraits of the King and Queen encrusted with turquoise, cornelian and other gems; two life-sized statues of the King holding a golden stick and a mace; four chariots decorated with gold and precious stones; royal staffs of ebony and ivory with golden handles and filigree work; a stool for a throne with figures of Asiatics carved on it; bronze musical instruments; alabaster vases of unknown design, and Egyptian ceramics of blue faience; boxes that had contained vast quantities of provisions for the dead; wreaths looking like evergreen, and boxes containing rolls of inscribed paper which are expected to yield a great mass of information. The contents of the two chambers examined were similar, and in a fairly good state of preservation.

So far, only two chambers have been opened but there are several others which remain closed and will be carefully guarded until a sufficient staff of experts is on hand to deal with their contents.

The second chamber was evidently used as a storage room, for it was literally filled with the funeral paraphernalia of the monarch. It is supposed that the material was moved from the tombs where it was originally placed, as a measure of safety against thieves.

Ralston Prints to Be Sold

An exhibition of etchings and mezzotints comprising the entire collection of Louis Ralston & Son, of the Ralston Galleries, 4 East 46th St., will open in Silo's Fifth Avenue Art Galleries, Vanderbilt Ave., and East 45th St., on Dec. 11, and will continue in its entirety through Dec. 13, the sale of the entire collection at auction beginning Dec. 14, at 2:30 p. m. and continuing at the same hour on the 15th and 16th. The Messrs. Ralston will devote their galleries hereafter exclusively to the exhibition and sale of fine paintings.

There will also be sold a collection of modern furniture of the French periods, and draperies, carpets, love seats and objects of art.

Art Works Sold in Dallas

DALLAS, Tex.—Additional sales of pictures have been announced from the exhibition of American paintings held in the Adolphus Hotel under the auspices of the Dallas Art Association and directed by Robert W. Macbeth, of the Macbeth Galleries, New York. Among them are those of Leonard Ochtman's "May Morning," H. E. Schnakenberg's "Tulips," Hayley Lever's "Half Tide" and Frederick J. Waugh's "The Western Shore." A bronze statuette, "Speed," by Harriet W. Frishmuth, also was sold. The Art Association has been carrying on a campaign for members and has added many names to its list.

Minneapolis Gets a Tiepoletto

MINNEAPOLIS—The Minneapolis Institute of Arts has received from Charles Loeser at Florence, Italy, a wash drawing, "The Rehearsal," done by Giovanni Domenico Tiepoletto, known as Tiepoletto, to distinguish him from his father, Giovanni Battista Tiepoletto, the great Venetian of the XVIIIth century. The drawing, signed by the artist, represents the rehearsal of a small orchestra in the refectory of a monastery, presumably in preparation for one of the elaborate musical masses in vogue in that day.

Ship Model Society to Exhibit

The Ship Model Society is to give another exhibition of model ships owned by the members in the room of the Architectural League in the Fine Arts Building from Dec. 13 to 20. The show will include about fifty models covering a wide range of the history of naval architecture.

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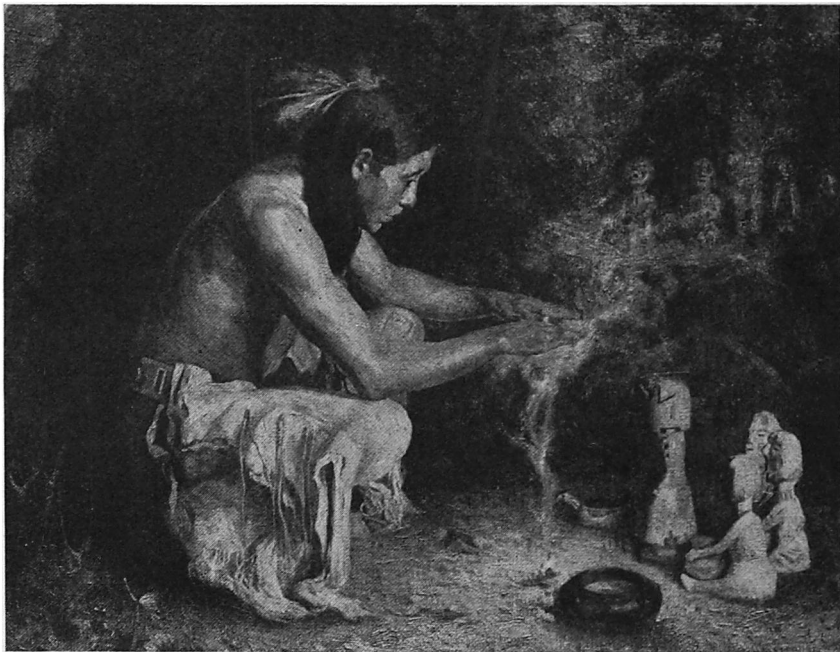
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PAINTINGS

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A Symbolic Motive from the Far West



"INDIAN SUBJECT" By E. IRVING COUSE
One of the recent acquisitions of the Toledo Museum

RELICS OF RHEIMS REVEALED BY WAR

Salvage Service Collected Everything of Artistic Interest, Including 2,000 Iron Chimney Backs

PARIS—Curious facts in connection with the restoration of French cities destroyed by the war were cited by Paul Leon, of the French Academy of Fine Arts, in his address to the five Academies at their annual meeting.

At Rheims a salvage service was organized early in the war. Sheds around the cathedral formed a centre to which every fragment of artistic interest was conveyed. Sculptured wood which had miraculously escaped destruction from fire, stone of every kind, pilasters, statues and other items here accumulated. Artistic ironwork from fallen balconies and shattered railings or staircases were gathered, while in a special shed were accumulated some 2,000 of those cast-iron chimney backs which are often strange specimens of the art of the last three centuries.

"On these chimney backs" said M. Leon, "My theology and Bible are mingled. Next to Abraham's sacrifice is the bath of Diana. Further on are historical souvenirs from the day of the Horatii to the victories of Louis XIV, the standard of Joan of Arc and the eagle of Napoleon. Games, Lances, trades and callings figure

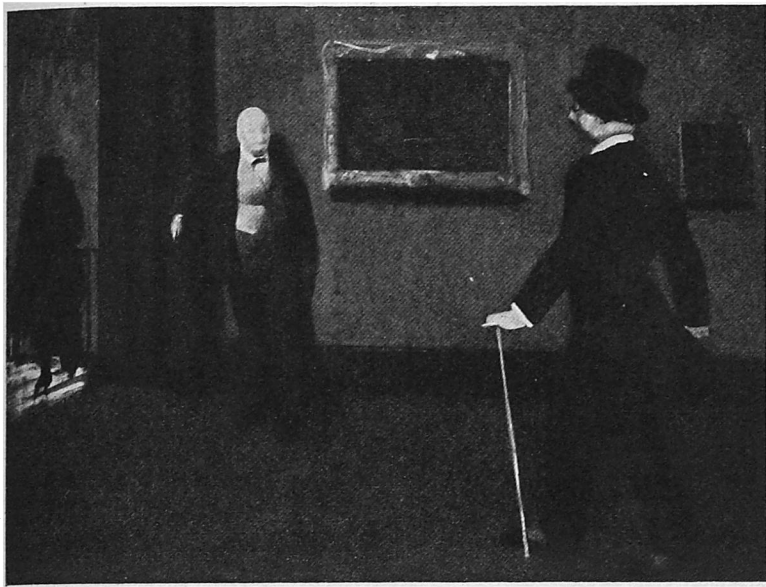
on these bas-reliefs, and all the animal creation lives in La Fontaine's fables." M. Leon added that not only were the ruins that strewed the ground examined, but excavations also were made. "In the cathedral, the repair of the foundations brought to light relics from the tombs of the archbishops, croziers and rings, chalices and wories," he said, "while other work revealed the ground plans of ancient ecclesiastical edifices, hitherto hidden by more recent constructions."

Germans Want to Exhibit in French Arts and Crafts Show

BERLIN—A canvass was taken among prominent men of the art world as to their opinion concerning the participation of Germany in the arts and crafts exhibition in 1924 in Paris. The majority of the answers are to the effect that Germany is interested from a material as well as from an artistic point of view. Pending the official invitation it is taken for granted that Germany will obtain sufficient guarantees for an advantageous arrangement of her show. Over-sensibility must not be practised, it is argued, and every occasion helping to restore friendlier relations between the two countries ought to be fostered. Besides Germany is desirous of showing in a former enemy country the products of her decorative artists, which she expects to gain her artistic and financial success.

In Paris a recent canvass of artists and other interested persons showed an overwhelming number in favor of inviting the Germans to exhibit.

One of du Bois' Cleverest Social Satires



"CHANTICLEER" By GUY PENE DU BOIS
In the exhibition of "Modern Masters" at the Kraushaar Galleries, New York

DIPLOMATS USED IN GERMAN ART FRAUD

Plans for "German Artists' Aid" Was Bringing in Millions of Marks When Mara, Painter, Was Caught

BERLIN—Rotho Mara, a painter, and president, secretary, treasurer and sole member of "German Artists' Aid," a supposedly benovolent organization, has been arrested on the complaint of other and more widely known artists. Mara, it is charged, sent to German diplomatic representatives abroad paintings bearing the names of leading German artists and asked that the pictures be sold and the proceeds forwarded to the German Artists' Aid, explaining that the works had been given for sale for the benefit of needy artists.

The diplomatists at once began to find wealthy collectors in the countries to which they were accredited, and money soon began to pour in on the German Artists' Aid. One collector, however, wrote to a famous painter whose name adorned the picture which he had bought, and was informed that the painting which he supposed that he had was still hanging in the home of a wealthy resident of Berlin and that what had gone abroad was only a copy of it, and a poor one, by Mara.

Corroboratory evidence of an alleged wholesale swindle was soon obtained and artists whose names had been used held a meeting and had Mara arrested. It is said he obtained millions of marks.

5,900 POUNDS PAID FOR A SHAKESPEARE

First Folio Brings Top Price at Sale at Sotheby's—Gray's "Elegy," First Edition, Also at High Figure

LONDON—Messrs. Sotheby recently have sold books, manuscripts and historical documents; the property of Sir R. Waldie Griffith, Bart., and others; books, North heirlooms from Wroxton Abbey, Banbury, and etchings and drawings from other sources. Among the items and prices were:

French XVth century illuminated manuscript on vellum £122; J. de la Fontaine, "Fables Choieses," 1765, £104; F. M. A. de Voltaire, "Oeuvres," 1785, £123; J. Reinhard de Lucerne, "Collection des Costumes Suisses," 1819, £134; J. P. Marmonat, "Chefs d'Oeuvres Dramatiques," 1773, £128; H. Alken, "The National Sports of Great Britain," 1821, £150; Thomas Gray, "An Elegy Wrote in a Country Churchyard," first edition, 1751, £650; John Watton, "Speculum Christiani," black letter, £260; W. M. Thackeray, "The Kickleburys on the Rhine," 1851, presentation copy; "Rebecca and Rowena," 1850, presentation copy, and "The Rose and the Ring," 1855, £155; Robert Herrick, "Hesperides," first edition, 1648, £245; Shakespeare, first folio, £5,900 (F. Sabin); second folio, £340; third folio, £700; fourth folio, £140; D. Barts, "Babylon," first edition, 1595, £215; Peter Martyr, "The Decades of the Newe World," 1555, £160; Shakespeare, "The Most Excellent and Lamentable Tragedie of Romeo and Juliet," two quartos; "The Historie of Henry Fourth," £280; J. A. McN. Whistler, French set of etchings, £185; Matthew Maris, pencil drawing, baby in cot, £140; T. Faed, R. A., water color, "Gypsy Family," £75; Frank Brangwyn, R. A., water color, "Church of San Giovanni degli Ermiti," £54; water color, "Guitar Players," £60.

Paris Has 45 Shows in Week

PARIS—Forty-five was the number of art exhibitions open in the course of the week ending November 25 in Paris.

OLD & MODERN MASTERS

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St. Anne with the Virgin and Child. School of Cologne. On Panel 11 1/2" x 8"

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MILCH GALLERIES

AMERICAN PAINTINGS

ETCHINGS FRAMING

108 West 57th St.
NEW YORK

\$19,750 FOR NAMES OF ALL "SIGNERS"

Dr. Emmet's Extended Biographical Work by Sanderson Goes to Rosenbach Company—Other Auctions

Books and autographs from the collection of the late Dr. Thomas Addis Emmet, of New York, and from the libraries of James S. Hardy, of Chicago; Mrs. S. H. Taylor, of Philadelphia, and other owners, 485 lots in all were sold on last Monday and Tuesday at the Anderson Art Galleries, bringing a total of \$58,789.

The highest price was \$19,750, paid for John Sanderson's "Biography of the Signers of the Declaration of Independence," revised by Robert T. Conrad and extended to eight volumes. The extension includes a complete set of the signatures of the signers and in addition nearly 1,000 portraits, autographed letters and documents, views, broadsides and other items. The catalogue refers to the collection as "in the front rank, if indeed it is not entitled to the first place." Dr. Emmet, it is said, regarded it as the finest of all his extra-illustrated books. The work went to the Rosenbach company.

Other important items in the sale, their buyers and prices were:

- 11—"Euripides Tragoediae" in Greek; 2 vols. in one with the Aldine device, (Colophon) Venetis; Apud Aldum, 1503, first edition; G. Wells. \$130
- 52—Bible in Latin, Gothic letters, in regie ciuitate Nurnberg p Antonium Couburger, 1477; W. W. Cohen. 265
- 133—Letter from Oliver Cromwell to Richard Major, written at Dunbar, Scotland, Sept. 4, 1650; order. 675
- 135—"A Voyage Round Great Britain," etc., by Richard Aytoun with aquatints by William Daniell; 8 vols.; E. R. Gee & Co., Inc. 370
- 185—Biography of George Washington by Worthington C. Ford, extra-illustrated, 2 vols., one of 50 copies on Dutch hand-made paper; Rosenbach Co. 1,800
- 186—"Anecdotes of the Revolutionary War in America," by Alexander Garden, 1 vol., extended to 3, extra-illustrated, Charleston, 1822; Rosenbach Co. 1,075
- 188—"The Pictorial Field Book of the Revolution," by Benjamin J. Lossing, 2 vols., extended to 14, Bradstreet, New York, 1851; Rosenbach Co. 1,200
- 189—"Diary of the American Revolution," by Frank Moore, 2 vols., extended to 6, Bradstreet, New York, 1865; Rosenbach Co. 1,550
- 190—"The Life and Career of Major John Andre," etc., by Winthrop Sargent, extended to 5 vols., Bradstreet, Boston, 1861; Rosenbach Co. 2,050
- 191—"Biography of the Signers of the Declaration of Independence," by John Sanderson, revised and edited by Robert T. Conrad, extended to 8 vols.; Rosenbach Co. 19,750
- 211—"The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation," etc., by Richard Hakluyt, 3 vols., in 2, George Bishop, London, 1598-1600; L. C. Harper. 260
- 215—"Out of the Street," autograph manuscript by Lafcadio Hearn, title page and 51 octavo leaves signed; G. Wees. 450
- 256—Play bills of the Theatre Royal, Drury Lane, for Dec. 10, 11 and 12, 1806, embracing the farce "Mr. H." by Charles Lamb, London, 1806; J. D. Kern. 210
- 303—Three letters written and signed by Abraham Lincoln to George G. Kinkaid, of Lexington, Ky.; order. 1,200
- 309—Letter by Martin Luther in German, dated 1543, with autograph address to the Right Hon. Gregory Bruck, London, Richard Pryson, 1513; Charles Sessler. 1,200
- 334—"The Essays or Morall, Politique and Militarie Discourses of Lo: Michael de Montaigne," etc., first edition of Florio's translation, London, Val. Sims, 603; J. D. Kern. 300
- 343—Original autograph letter of William Pitt, Earl of Chatham, protesting against the war with the American colonies; Rosenbach Co. 1,550
- 345—"English Notes, intended for Very Extensive Circulation, by Quarles Dickens, Esq., by Edgar Allen Poe, Boston, 1842; Charles Sessler. 550
- 347—Letter of Edgar Allen Poe to Joseph M. Field, June 15, 1846; Rosenbach Co. 425
- 376—"Mr. William Shakespeares Comedies, Histories and Tragedies," London, printed by Tho. Cotes for Robert Allot, London, 1632, second folio; Charles Sessler. 525
- 389—"Abridgement of the Law," by Stratham (Nich.), "N. p.," Per Me R. Pynson, 1490, first English law book; order. 650
- 425—"The Deacon's Crescent," by Robert Louis Stevenson, original autograph manuscript; order. 400
- 425A—"The Hanging Judge," by Robert and Fanny Van de G. Stevenson, Lloyd Osbourne's copy, R. & R. Clark, Edinburgh, 1887; J. F. Drake, Inc. 2,150
- 447—First editions of the writings of William M. Thackeray, etc., 127 vols.; Buck Row Book Shop. 825
- 474—"Song of the Universal," by Walt Whitman, original drafts and completed version; G. Wells. 530
- 478—Seven autograph letters from Oscar Wilde to his sister, Nellie Sicker, from 1878 to 1887; W. M. Hull. 320

ANTIQUES FROM FIELD ESTATE
American Art Galleries—Antique furniture, rugs, tapestries and other property of the late Hamil-

- ton Easter Field; Dec. 5. Total \$7,804 for 209 items. The more important items:
- 83—Early American carved mahogany sofa; Mrs. M. C. Miel. \$255
- 88—Birch high boy, American XVIIIth century; E. L. Stabler. 200
- 91—Inlaid mahogany sideboard, American XVIIIth century; Ginsberg & Levy. 420
- 149—Flemish Gothic tapestry, XVIth century, "Julius Caesar and the Conspirators;" H. I. Stein. 310
- 150—Aubusson tapestry, XVIIth century, "Diana's Nymphs Attacking Actaeon;" Mrs. R. J. Turnbull. 240

BOND-HUDSON LIBRARIES

American Art Galleries—Private libraries of the late Hugh L. Bond and the late C. I. Hudson and other collections. Nov. 28-29. Total, \$24,946.50 for 746 lots. The more important items:

- 35—"Birds of America, from Drawings made in the United States and their Territories," by John James Audubon, 7 vols., N. Y. 1855-1856; Charles Scribner's Sons. \$330
- 220—"Works of Charles Dickens," 30 vols., London, no date; J. W. Woods. 330
- 495—"Nineteen Letters from George Moore to James Gibbons Huneker," 1901-1910; Rosenbach Co. 320
- 506—"Napoleonic Memoirs," 22 vols., London; J. W. Woods. 300
- 521—"Birds of New Guinea and Adjacent Papuan Islands," etc., by John Gould, 5 vols., London, 1875-1888; Louis Ralston. 290
- 522—"Monograph of the Trochilidae, or Family of Humming Birds," by John Gould, 5 vols., London, 1861-1877; J. W. Woods. 450
- 540—"Complete Works of Edgar Allan Poe," 6 vols., Philadelphia, no date; J. W. Woods. 390
- 615—"Shreds from Shakespeare, illustrated by Members of the Crayon Club, eleven drawings, 1854; J. W. Woods. 250
- 642—"The Works of Robert Louis Stevenson," 28 vols., Edinburgh, 1894-1898; Brentano's. 350
- 686—"Works of William Makepeace Thackeray," 24 vols., London, 1869-1886; J. W. Woods. 475

HISTORICAL MATERIAL OF THE WEST

Anderson Galleries—Material from original sources relating to the early West and far West, Nov. 27-28-29. Total, \$42,952.45, for 1157 lots. The more important items:

- 7—"A Journal of the Overland Route to California," by Lorenzo D. Aldrich, Lansingburgh, N. Y., 1851; W. M. Hill. \$290
- 29—"The Birds of America, from Original Drawings," by John James Audubon, 4 vols., original folio edition, London, 1827-30; order. 1,250
- 32—"Exposicion al Publico sobre los Asuntos de Tejas," Por el Estevan F. Austin, Mexico, 1835; W. M. Hill. 1,075
- 118—"The Fort Sutter Papers, A Transcript," (California) Sutter's Fort, Sonoma, Monterey, Yerba Buena and elsewhere, 1845-1862; R. E. Dowling. 260
- 118a—"Autograph manuscript letter announcing the disaster to the Donner Party," etc., (California). Signed "Kern," (Edward M. Kern). Sutter's Fort, March, 1847; Rosenbach Co. 1,100
- 137—"The Weekly Pacific News," Vol. I, No. 16, F. C. Ewer, editor, printed on wrapping paper, San Francisco, March 1, 1850; W. R. Hart. 300
- 166—"Daily Journal of Commerce-Extra," diagram of Humboldt Bay, Cal., with map etc., by Captain Douglas Ottinger, San Francisco, April 26, 1850; Rosenbach Co. 315
- 186—"Territorial Pioneers of California," containing manuscript autobiography of Hon. John H. Burch, etc., San Francisco, 1879; Rosenbach Co. 335
- 243—"Daily Morning Call," complete file, Vol. I, Nos. 1 to 158, San Francisco, 1856-7; Rosenbach Co. 1,275
- 244—"The Spirit of the Age," 51 numbers from March 6, 1856 to May 3, 1856, Sacramento; Rosenbach Co. 350
- 245—"The Nevada City California Daily National Gazette," Vols. I and II, April 4, 1870, to April 1, 1871; Rosenbach Co. 710
- 294—"Early Recollections of the Mines, and a Description of the Great Tulare Valley," by J. H. Carson, Esq., Stockton, 1852; order. 360
- 399—"Manual of Gold and Silver Coins, with supplement to the Manual on 'Gold from California,'" by J. Eckfeldt and W. E. Du Bois, Philadelphia, 1842, supplement, 1849; Rosenbach Co. 405
- 464—"Appendice o Continuacion del Viage de las goletas Sutyl y Mexicana al Estrecho del Juan de Fuca," etc., by Galiano y Valdes, Madrid, 1805; Rosenbach Co. 472
- 472—"Sketches of California, An Account of the Life, Manners and Customs of the Inhabitants," etc., by Frederick A. Gay, New York, 1848; order. 330
- 512—"The Oregon Archives; Including the Journals, Governors' Messages and Public Papers of Oregon," etc., by La Payette Grover, Salem, Oregon, 1853; L. C. Harper. 215
- 530—"Mormonism Portrayed; Its Errors and Absurdities Exposed," etc., by William Harris, Warsaw, Ill., 1841; Rosenbach Co. 400
- 614—"Journal of the Convention for the Formation of a Constitution for the State of Iowa," etc., Iowa City; W. M. Hill. 360
- 688—"Map of the Nez Perces and Salmon River Gold Mines in Washington Territory," by Daniel W. Lowell, San Francisco, 1862; Rosenbach Co. 760
- 702—"Report of the Committee to whom was referred the Memorial of the Citizens of San Francisco," N. P., (Sacramento), 1856; Rosenbach Co. 465
- 703—"Sketches of Scenery and Notes of Personal Adventure in California and Mexico," by William McIlvaine, Philadelphia, 1850; Rosenbach Co. 665
- 786—"Journal of Heber C. Kimball, an Elder of the Church of Jesus Christ of Latter Day Saints," etc., by R. B. Thompson, Nauvoo, Ill., 1840; Rosenbach Co. 615
- 790—"Constitution of the State of Deseret with the Journal of the Convention which formed it," etc., Kanesville (now Council Bluffs), 1849; Rosenbach Co. 1,030
- 925—"Puebles" (Fr. Jose Maria de Jesus), Informe que se dio al Excmo. Sr. Presidente de la Republica Mej-

A Mural Work with Structural Quality



"RECLUTE DE POMMES" By PUVIS DES CHAVANNES
A typical work by the great French painter in the exhibition of "Modern Masters" at the Kraushaar Gallery, New York

- 1000—canas, sobre Limites de la Provincia de Tejas, Con la de la Luisiana Zacatecas: Imprenta, 1828; S. Dunbar. 900
- 1054—"Texas. Constitucion Politica del Estado Libre de Coahuila y Texas, Sancionada por Sua Congreso Constituyente en el de Marzo de 1827," Mexico, Imprenta Galvan, 1827; Rosenbach Co. 375
- 1063—"Texas. Memorial que varios Ciudadanos de los Estados Unidos de America, presentan al Gobierno Independiente de Mexico," Mexico, D. Alejandro Valdes, 1822; order. 340

JOHN BOYD THACHER'S AUTOGRAPHS

Anderson Galleries—Autographs from the collection of the late John Boyd Thacher; Dec. 4. Total amount, \$5,012.95 for 290 lots. The more important items:

- 68—Note by John Calvin at foot of another letter, Nov. 23, 1541; R. Terry. \$175
- 203—Autograph document by Michelangelo mentioning payment for work from Dec. 1531, to March, 1532; T. F. Madigan. 160
- 213—Four letters from Napoleon Bonaparte written in 1809 to Alex. Berthier concerning the Austrian war; Rosenbach Co. 150
- 229—Document of Raphael Sanzio di Urbino, Rome, 1508, accompanied by authenticating documents; T. F. Madigan. 350
- 244—Political letter by Peter Paul Rubens, written at Antwerp, June 1, 1628, alluding to English invasion of the Isle of Rhé; W. R. Hart. 180
- 280—Letter by Leonardo da Vinci written at Fiesole, May 4, 1511; Jesse L. Ricks. 280

SALE OF ORIENTAL RUGS

Anderson Galleries—Imperial Ottoman, Oushak and other rugs from the stock of H. Michaelian; Dec. 1-2. Total, \$46,384 for 248 lots. The more important items:

- 183—Woolen hearth rug, Giordes, Asia Minor, XVIIIth century, Mrs. J. R. Casey. \$400
- 184—Woolen prayer rug, Giordes, XVIIIth century; Charles Roberts. 460
- 187—Woolen prayer rug, Giordes, XVIIIth century; T. N. Tuttle. 525
- 207—Woolen rug, Oushak, Turkey, XVIIIth century; Charles B. Morley. 800
- 215—Woolen rug, Kuba, Caucasus, XVIIIth century; Mrs. H. E. Huntington. 2,500
- 217—Woolen rug, Kuba, XVIIIth-XVIIIth century; Miss M. Willson. 1,300
- 221—Woolen rug, Senna, Persia, Fera-ganah design; Mrs. F. Eldridge. 900
- 234—Woolen rug, north eastern Asia Minor; Charles R. Morley. 1,250
- 237—Indian antique woolen rug, Ispahan type; Consignment Arts, Inc. 2,500
- 244—Woolen rug, Lavehr, Persia, five borders; Charles Roberts. 1,750

Auction Calendar

- AMERICAN ART GALLERIES (Madison Avenue, block 56th to 57th Streets.)
December 14, 15 and 16, afternoons—By direction of Alexander P. Moore and the Union Trust Company, of Pittsburgh, executors, artistic and personal property belonging to the late Lillian Russell (Mrs. Alexander P. Moore), and consisting of fine oriental rugs, textiles, furniture, bric-a-brac, her important collection of antique Chinese porcelains and valuable pearls, diamonds and other jewelry. On free view from December 11.
- December 18 and 19, afternoons—Beautiful real laces including Burano laces from the school of H. M. Queen Margherita of Italy, and fine table linens from the collection of Pietro Cattadori, of Italy and New York, who is discontinuing his Fifth Avenue shop on account of the recent prohibitive duty of over 90 per cent on imported laces. On free view from December 13.
- ANDERSON GALLERIES (Park Ave., and 59th Street.)
December 11, afternoon and evening; 12 and 13, afternoons—Part II of the library of the late Henry Cady Sturges, of New York; English literature; 1,1013 numbers.
- December 14, afternoon and evening—The libraries of Mrs. John W. Merriam, of New York; the late F. W. Cornish, of Chicago, and other private owners, including publications of the Bibliophile Society, privately printed books, colored plate books and a large collection of presentation copies to George Meredith. On public view, December 15 and 16; afternoons—Old American,

early English, Irish and Continental silver and old Sheffield plate from the collections of the late Countess of Essex, of Cassiobury Park, Watford, Herts, England, and the late Major La Touche, of Delgany, County Wicklow, Ireland; also a collection of rare old Irish Waterford glass, old English china, furniture and paintings, old English and French jewelry from the collections of well-known members of the Irish nobility. On free view from December 10.

CLARKE'S

(42-44 East 58th Street.)
December 11 to 16, afternoons—By order of M. S. Ames and Julius S. Cohen, executors, furniture and appointments belonging to the estate of the late Eugene Hirsch, including Persian rugs and carpets, Carrara marble statuary, paintings, art objects, etc.; also Italian antique and old English furniture including Genoese refectory tables, renaissance cabinets, Venetian painted commodes, Hepplewhite sideboard, Jacobean tavern tables, Sheraton writing cabinets, etc., consigned from Boston. On free view from December 9.

METROPOLITAN ART AND AUCTION GALLERIES

(45 West 57th Street.)
December 14, 15 and 16, afternoons—Consignment of oriental rugs.

JAMES P. SILO & SON

(40 East 45th Street.)
December 14, 15 and 16, afternoons—Mezzotints, etchings etc., from the galleries of Louis Ralston & Co.; also needlework and tapestry furniture from 11 East 36th street. On free view, December 11 to 13.

WALPOLE GALLERIES

(12 West 48th Street.)
December 15, morning and afternoon—First editions of modern authors, English and American, including Aldrich, Bierce, Conrad, Hart, Hawthorne, Hearn, James, Hergesheimer, Twain, Pyle, Symons, Masefield, Roosevelt, etc. On view from December 11.

December 11 and 12, afternoons—Collection of theatrical books, photographs and playbills of Charles Burnham, of the Gaiety, Wallack's and Daly's theatres, including a unique bill of the John Street theatre, 1773, and Alexander's painting of John Gilbert as Sir Peter Teazle, with a few items concerning New York City and Abraham Lincoln. On free view.



SILO'S FIFTH AVENUE ART GALLERIES

40 EAST 45th STREET
Cor. Vanderbilt Ave.
JAMES P. SILO, Auctioneer

THE ENTIRE COLLECTION OF Etchings and Mezzotints

By Order of

LOUIS RALSTON & SON

4 EAST 46th STREET

who are closing out this part of their business in order to devote their entire gallery for the exhibition and sale of High Class Paintings.

EXHIBITION

MONDAY, TUESDAY AND WEDNESDAY
December 11th, 12th and 13th

SALE DAYS

THURSDAY, FRIDAY AND SATURDAY
December 14th, 15th and 16th
2:30 p.m. each day

Together with a Collection of

Modern Furniture of the French Periods

Draperies and Carpets removed from 11 East 61st Street

By Order of HERMAN GOLDMAN

Also Love Seats and Chairs, in Needlepoint and Tapestry, Bronzes and Objects of Art of Exceptional Beauty.

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BAKST'S EXHIBITION IS BLAZE OF COLOR

Feminine Portraits on View with Designs for Ballets and Brilliant Groups of Russian Peasants

In the exhibition of the recent work of Léon Bakst at Knoedler's there is a full length portrait of Mrs. Ida Rubenstein which is exquisite in its charm and stunning in its use of black and white against an ivory background. A portrait of Mrs. John W. Garrett, which is no less striking, although it lacks the magnetism of the former, shows her with her head in white and brilliant blue, a color combination that Bakst particularly enjoys.

By far the greater part of the long gallery is given to the designs such as his former settings and costumes for the Russian ballet have made familiar. Most of these, however, are of this year's creation. If anything, they are more sumptuous in color than ever, and employ much gold, which the artist applies so thickly—as in the "Colombine" and "Arlequin"—that it stands a measurable distance above the surface of the drawing.

A group of Russian peasants clothed in flashing reds and yellows contrasts with the more exotic color harmonies of his Oriental subjects. There are also characters from the fairy tales of Perrault, a decoration showing Daphnis and Chloe with their flocks, and a woodland interior designed for a setting to Chopin's nocturnes.

Four Boston Water Colorists

Four members of the Boston Art Club are showing a group of thirty water colors at the Whitney Studio Club until Dec. 23. The painters are Carl Cutler, John Goss, Charles Hopkinson and Charles H. Pepper. The pictures are of unusual brilliancy of color, showing the influence of Woodbury in the main, each of the four painters seeing color almost in the same vein, and since the pictures are confined to scenes of the coast and the Maine woods the show is uncommonly even in its general effect.

Among Cutler's seven pictures, in which

he uses blues, purples, yellows and greens in their highest keys, his "Deep Cove" and "Fall Day" stand out for their serene beauty. John Goss is the one man in the group who introduces objects other than those of nature in his pictures as in "The Lobster House," with its faded red walls, and "At Bradley's Wharf," with the bows of two sturdy fishing schooners as the prominent notes.

In his "Swift Water at Titus," Charles H. Pepper sees the water as deep blue and black, the foreshore of the stream as pink and the mountain in the background as a mass of old rose, while Charles Hopkinson depicts the sea under a "Cold Northwester" as purple and white with a pinkish shore. These water colors are a beautiful group in which the medium is used with exquisite skill.

Khayat's Ancient Beads Shown

A collection of ancient beads formed by Azeez Khayat is on exhibition and private sale at the Anderson Galleries from Dec. 9 to 23. Most of these necklaces come from the collection of Lady Munafo of Cairo and date from the XIIth dynasty (3000 B. C.) to the Roman period, 200 A. D.

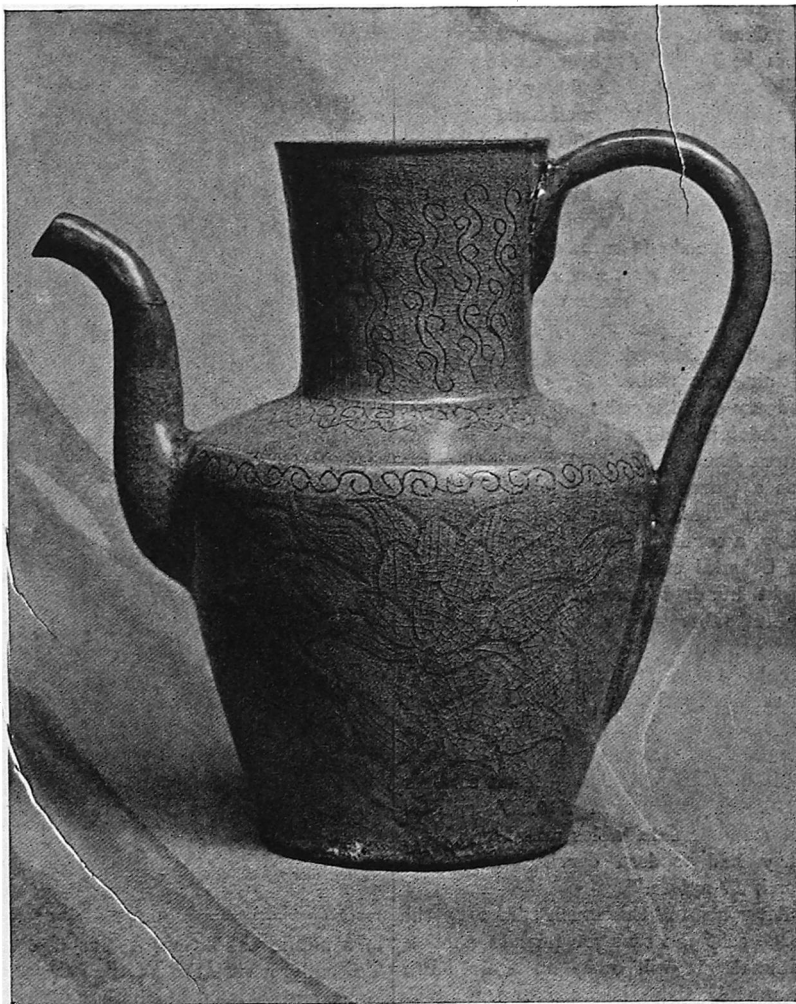
Among these beads are many of semi-precious stones, mosaic glass and faience. There are also prehistoric ivory beads which were used as money, and old Syrian amber beads, mellowed by the praying hands of generations. The greater part of the collection has been excavated from Gizeh, Fayum and Tel-el-Amarna.

Second Show of the Dialis

The nine artists who have adopted the group name of "The Dialis" are holding their second exhibition at the Artist's Co-operative Gallery until Dec. 16. Xavier J. Barile is represented by a vivacious portrait of a young lady in red against a blue background, and also by several landscapes. John R. Grabach chooses an unusual subject in his "Washday in Spring" with its lines of white clothes strung across a back yard. This artist uses white very effectively, as his portrait, "Lady with Gloves," testifies.

Peppino J. Mangravite paints a white boat house that gleams in the midst of its dark setting. R. S. Ament is represented by several subjects from the Canadian Rockies that are poster-

A Rare Example of Ancient Korean Pottery



WINE JUG—KOREAN POTTER'S

Gift of John L. Severance to the Cleveland Museum of Art

KORAI DYNASTY (930-1362 A. D.)

The specimen of Korean pottery illustrated above, which is part of the collection given by Mr. John L. Severance to the Cleveland Museum of Art, is a green glazed example, decorated with an incised pattern. This technique is simple and effective, the example chosen being clearly marked and well decorated. The design is first incised in the soft clay, and a semi-transparent green glaze is flowed over the whole, thus the glaze flowing thicker in the incisions makes the pattern

appear darker than the rest of the object. The object is undoubtedly a wine jug. On the neck is a free, vertical scroll pattern with a scalloped band where the shoulder joins the neck. On the outer shoulder is a horizontal scroll pattern and on either side of the body a fine, large conventionalized flower spray. Unfortunately there is a fire-flaw on one side, but with this exception the jug is nearly perfect, though a part of the spout and handle are new. The color is a beautiful grey green.

esque in their boldness. L. Huber's "Still Life" is of red apples and a green glass vase. Vera Leeper has some portraits, but her most interesting subject is a small dune landscape called "Loneliness."

"White Narcissus" by Richard L. Marwade dwells upon the ethereal quality of the blossoms. Herman F. Nagel contributes "Roofs" and "Street Scene," treated in a distinctly personal manner, and Eugene J. Suhay's "September" is rich in subtle blues. Sculptures by Leo Lentelli include a "Bathing Girl" and a flower holder in the center of which stands a spirited water spirit.

Piranesi's Views of Rome

An exhibition of Piranesi's famous Views of Rome is at the Weyhe Galleries. These etchings of ancient Roman ruins as they appeared in the XVIIIth century are not only interesting to the architect, but because of their sense of grandeur and their nobly decorative quality they have a general appeal as well. A few of Piranesi's rare prison scenes are included in the show, which is to continue several weeks.

A new catalogue raisonné of the "Vedute di Roma" with an illustration of each etching has just been announced by Mr. Weyhe. The catalogue and biographical introduction are by A. N. Hind of the British Museum.

Pictures of the Madonna

In accordance with a custom of many years, the Ehrich Galleries are showing through December a group of thirteen paintings of the Madonna. The pictures date from the XIVth, XVth, XVIth and XVIIth centuries, two being of a XIVth century Russian school working under Byzantine influence.

Rarest of the pictures is a "Madonna and Child" by Cesare da Sesto, the face of the Mother being of a rare loveliness that is matched by her costume of gray and pale red with a dusky yellow head-dress. There is a small triptych by Reynier Vander Laeck, painted in 1640, in which the Madonna of the central panel sits beneath a tree surrounded by birds, rats and insects, painted with the utmost precision. By Lucas Cranach the Elder is a naive "Madonna, Child and Saint," in which the three women are obviously contemporary types with ring-letted hair, two chubby cherubs flying above the Virgin and holding a gold crown over her head.

The exhibition also includes Madonnas by Bacchiacca, Sebastiano Ricci, Van Hemessen and Catena, and a "Nativity" by Jacopo Sellaio the Younger.

Mystery in Show of Etchings

"Some Etchings by a Business Man" is the title of the opening exhibition at the gallery of Max Williams. The "Business Man," whose identity is not disclosed, has

only recently discovered a latent talent for etching, and never held a needle in his hand until fifteen months ago. He has followed many callings not akin to art, having been a soldier, a miner in the heart of the Andes, and for two years he worked in the rubber districts of the Upper Amazon. At the outbreak of the Great War he directed the production of the first film presented to the government for recruiting and instructional purposes. At present he has returned to his role of business man but has found time to produce this interesting series of etchings.

Seventeen Silvermine Artists

This is the first time that the Silvermine artists have ever entered New York as a group, although all of the names in the catalogue of their exhibition at the Misses Hill Gallery are known to visitors to New York galleries. Seventeen artists are represented. One room is devoted to oils and a smaller room to water colors, etchings, wood blocks and monotypes.

D. Putnam Brinley is represented by a Bermuda subject, "Mullet Bay," which is an impressive record of cloud movement. Bernhard Gutman's "Breton Fishing Boats" shows them in the early morning light when lavenders and greens prevail. Charles Reiffel paints a snow scene in "My Neighbor's Studio" that shows him as much at home with winter coloring as when handling the fresh greens of spring which he more often paints.

Dorothy Byard sends several unusual portraits and Carl Schmitt, an "Annunciation" suggestive of a rich mosaic. Others represented are Leo Dorn, George Avison, Hamilton Hamilton, Helen Hamilton, Howard L. Hildebrandt, Cornelia Hildebrandt, Carroll J. Holliday, Frank T. Hutchens, Adele Kler, Murray MacKay, George W. Picknell and David Robinson.

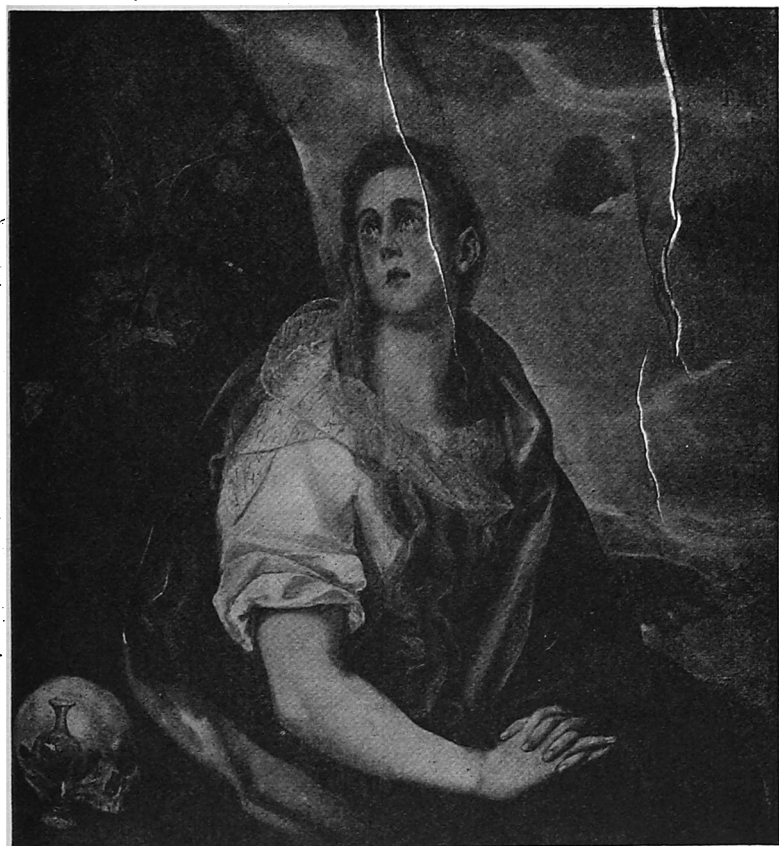
Kerr Eby's Exhibition

In the Keppel Galleries through December there is to be seen the largest and most complete exhibition of the etchings of Kerr Eby ever shown in New York, there being sixty etchings and drypoints to, which four lithographs and twenty drawings have been added.

Mr. Eby's work falls into four general groups, his very impressive World War scenes, his New England coast plates, views in the Sahara desert country, and French landscapes and city scenes in times of peace. The one figure study, "Constant," shows a young girl standing before a fireplace and illustrates what Eby can do in producing an effect of lustrous blacks when he cares to, the print having a marked charm.

No American artist has "done" the World War so effectively as has this etcher, whether it be in the "Dawn—the 75's Follow Up," or the tragedy of miserable discomfort set down in "A Lodging for the Night."

The Worcester Art Museum's El Greco



"THE MAGDALENE"

By EL GRECO

El Greco's "The Magdalene" which is now the property of the Worcester Art Museum, was painted between 1584 and 1594, a few years later than his "Christ in the House of Mary and Martha," which is in the possession of the same museum. Writing of the work, Mr. Raymond Henniker-Heaton, director of the institution, says:

"It is a composition expressing human sorrow and exaltation with a degree of power rarely approached by any painter. We see not merely the emotion of one woman, but a symbol of all human emotion. In color and spirit the picture is

typically Greco and Spanish. Although forceful it is painted with much sensitiveness. In the figure—the long fair hair, the drapery, particularly the neckerchief—we see brushwork both direct and exquisite in feeling. The same may be said of such details as the skull and the ivy. The sky is in harmony with the figure and adds to the remarkable unity and dramatic significance of the subject. The prevailing tone is blue, and the picture has cold, classic severity characteristic of Greco's work, indeed of much Spanish art of the time. But it is not really cold, for it has a restrained exuberance of life intensely overpowering."

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PITILESS EXPOSURE

Just to what extent one amateur collector of antique furniture was gulled by a dishonest antique dealer has recently been revealed in an English court through the testimony of Herbert L. Cescinsky, a native-born London expert of antiques. The story, as it is told by Francis Hackett in the *New York World*, has a moral wider than a church door and deeper than a well for amateur collectors who put their trust in dealers in fakes (instead of going to reliable houses for such things) as one Adolphe Schrager, the plaintiff in this case, did to gain £85,262 worth of experience.

According to Mr. Hackett's narrative, "The war brought Adolphe into flower. He was in the rubber business for better or for worse, and during the war there was a mighty trade in rubber. Adolphe rolled up a fortune. Between super-tax and income tax that fortune might have suffered a few slings and arrows, but Adolphe heard of the antique business. He got the idea that a house filled with antiques would be as good as a bag of diamonds. You have the use of them and they get better as they get older. Obviously. Why not salt away a few dollars on nice old antique furniture?"

"Enter Basil, the swell antique dealer. [The defendant's name in the case really is Basil and he is described as "the kind of a man who has a handkerchief up his sleeve, the kind who says, 'A chay-aw! Yes, we have a chay-aw, that one chay-aw, yes, nice needlework. The price? Fifteen hundred, I fancy.'" Basil realizes that Adolphe is not an expert. Every one cannot be an expert, can one? But Basil is an expert and should be delighted to help Adolphe in every way. What Adolphe desires, of course, is Genuine Antique, collectors' pieces? Quite. Up to £100,000? Quite, quite. Chippendale, Queen Anne, Charles II., Adam (not the Biblical Adam—ha, ha!—the other Adam); and how about some really good oak panelling from Royston Hall in Hertfordshire? And a tompion clock? Naturally."

As we have indicated Basil sold Adolphe antiques to the extent of £85,262, many of them from "Royston Hall." Then something went wrong with the rubber business and Adolphe tried to realize on his fine collection of "antiques." But no dealer would look at them seriously. When Adolphe realized that he had been "stung" he called in Mr. Cescinsky to expertize his purchases and on his report sued the dealer, one of whose names is Basil. When the case came to trial Mr. Cescinsky testified as to these facts about Mr. Schrager's purchases of "antiques."

"There was no Royston Hall. That was just Basil's happy thought. The old oak panelling, some of it, came out of a dairy on High Street and the rest out of the carpenter's. It cost three hundred or less to start with, but after the 'recon-

struction' Adolphe was permitted to have it for £3,000. Ye fine olde Chippendale lamp-stands were neither fine nor Chippendale. 'The legs were obviously new,' Mr. Cescinsky showed the court, 'and the stem had probably been made from a child's four-post bed. The price of £450 was ridiculous.' As second hand furniture they would be worth £8 10s.'

"This bitter expert next exhibited an 'eighteenth century blue lac cabinet.' He described it as 'a well known article of commerce.' It came from a stock of bogus antiques. 'It was not Queen Anne, but was recently made up in a factory. The 'lacquer' was merely French polish and the brass work was of a well known Birmingham make.' This bit of artful dodgery cost the rubber king £850.

"Adolphe had a fatal leaning toward Queen Anne, so the next thing he fell for was a Queen Anne red lacquer writing bureau. This bureau was an ingenious thing, a combination of Dutch body and an Oriental chess-board tacked on top. Eight hundred pounds. A Charles II. walnut table with marble top was the next exposure. Cescinsky took the same delight in showing this up as Houdini did in sprinkling tin tacks on the stage for the celebrated 'ghost' in bare feet. Like the old New Haven railroad station, this table 'had no period at all.' It sold for £375. It was worth £10. A pair of Chippendale side tables sold for £1,100. They had modern carvings and were worth £7 apiece."

After hearing this much testimony the judge sent the case for trial to another tribunal. It will come up again. But meanwhile there is Basil and there is Adolphe, typical examples of the fake dealer and the gull who exist the world over. Neither type would endure if people who desire to buy art objects of any kind would find out the reputable dealers of their communities and buy from no others. But the reason that this type of fake dealer exists is that many persons will not apply as much common sense to buying art objects as they would to having plumbing installed in their houses.

PRICED CATALOGUES

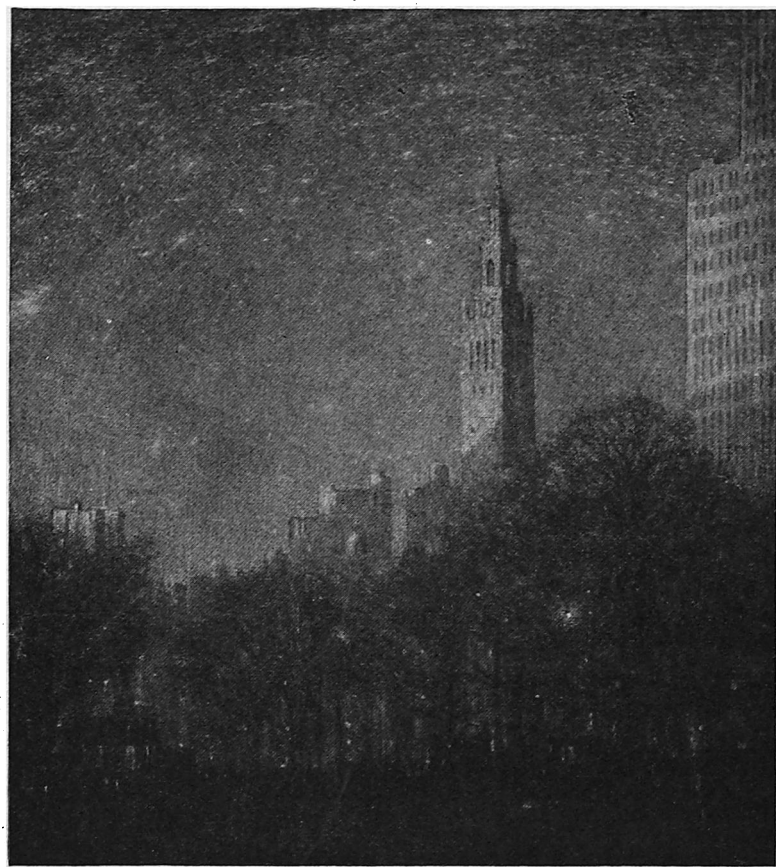
The priced art catalogue, like the tariff question, is no longer a "local issue." It is now wearing an international phase, for two of our correspondents, in London and Paris, have called our attention to the fact that printing prices of art works exhibited is already in vogue or are about to be adopted.

From London, William Marchant & Co., of the Goupil Gallery, in writing an appreciation of THE AMERICAN ART NEWS editorial on "Selling Art," call attention to a priced catalogue that firm issues, for an annual exhibition held in November and December every year. Messrs. Marchant & Co. write that "we have been among the pioneers who have sought to assist the public in the difficulties you speak of" [this refers to our statement that at the average exhibition visitors have not the slightest knowledge of what art works cost] "and we think we may say that in so doing, we have earned the gratitude both of the buyers and the artists."

The Goupil Gallery catalogue shows that, among many other works, a water color by P. Wilson Steer may be bought for £36 15s; a water color by Walter Greaves for £8 8s; one by Degas for £220; and a Picasso for £85. Among the oil paintings a William Nicholson is priced at £150; Ambrose McEvoy's "The Lady Idina Gordon," £315; Augustus John's "Fanny," £200; and Sir John Lavery's "The Downs at Epsom," £150. Laura Knight's "Emigrants on the Olympic" is priced at £210; Ethel Gabain's "Golder-sham Down" at £12 12s; and Henri Le Sidaner's "L'Escalier" at £50. A catalogue such as this has both commercial and educational value, since it enables prospective purchasers to know prices at once and to make comparisons with known records of prices of the artists whose work is shown in this particular exhibition.

From Paris we are informed that at the forthcoming annual exhibition of the Salon des Independants the catalogue will give the prices for every picture or work of sculpture that is for sale, the idea behind this plan being to show the public that "artists cannot live on art alone." Such a catalogue will be of unusual interest, since it will show, for the first time, just what valuations the French Modernists place on such of their work as comes

Atmospheric Theme At National Academy



"TWIXT DAY AND NIGHT" By F. USHER DE VOLL
 A subtle rendering of twilight in New York which is attracting much admiration at the Winter Exhibition of the National Academy of Design

to a public exhibition of this character. Locally, a variation of the priced catalogue and of the Macbeth and Ehrich galleries plan of selling low-priced pictures in December, is to be found in the an-

nouncement of "The One Hundred Dollar Holiday Exhibition" of the New Gallery in which every picture shown will be priced as the title of the exhibition indicates. The idea is growing.

SIXTEEN WORKS SOLD AT ACADEMY SHOW

(Continued from Page 1)

Dial," which won the Helen Foster Barnett prize, was sold, and a pair of candlesticks modeled by Grace Helen Talbott found a purchaser. The etchings sold include "Young Cheewinks" by Charles E. Heil, "The Cloud" by Roi Partridge, "A Bit of the Harlem" by Agnes B. Fernbach, "Midsummer Night" by Harry Wickley, "Mammy" by George Hart and also his "Voodoo Dance," "Interior" by Stewart S. MacDermott and Joseph Pennell's "New York from Governor's Island" and "Sunset, Williamsburg Bridge."

Rotary Show for Women Artists

The rotary show of the National Association of Women Painters and Sculptors, sent out by the American Federation of Arts, will be seen first at the Hillyer Art Gallery, Northampton, Mass. The circuit includes Manchester, Vt.; Utica, N. Y.; Lancaster, Pa.; Jacksonville, Ill., and Emporia, Kan. The group includes paintings, bronzes and miniatures by members of the association from eleven states and from Canada.

Indianapolis Given a Dearth

The Milch Galleries announces the sale to the Friends of American Art, Indianapolis, of "The Black Hat" by Henry Golden Dearth. It is a painting 2½ by 3½ feet, of a woman, and it has been presented to the Herron Art Institute. The price was \$5,500.

DANTE IS PICTURED IN A SQUASH RIND

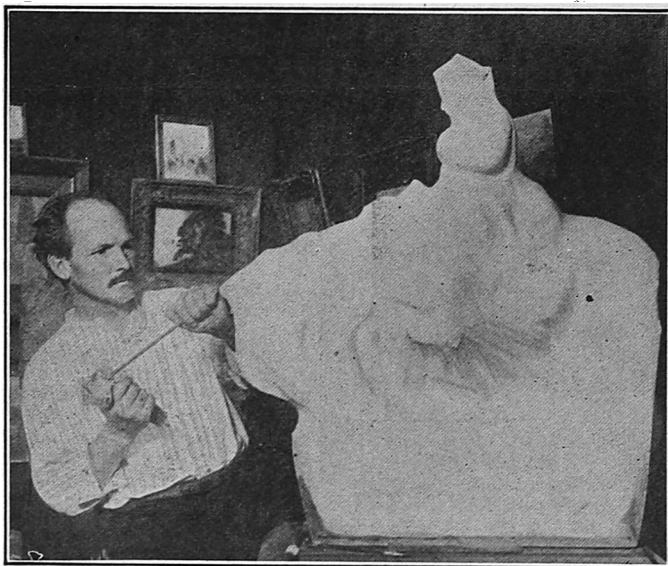
LONDON—W. J. King, an official of the Ministry of Health, has introduced a vegetable or a vegetarian art to London in an exhibition which he recently had in the Walker galleries in New Bond street. In his art he seems to balk at nothing, one of his masterpieces there being a head of Dante done entirely in marrow rind and leaves. Another example of his work, regarded by many spectators as more appropriate to his palette, was a copy of Millet's "The Weed Burner," which followed the simplicity of line of that painting with fidelity. Then there was a Madonna after Luini, which was composed in large part of rose leaves.

Mr. King says that for years before he began to make his pictures, or designs, as he prefers to call them, he studied the color effects of leaves and petals, fruits and vegetables. He fixes his leaves with glue, and where an effect of extra depth is to be obtained, he places leaf on leaf until he has achieved the desired result.

Fort Worth Seeks Art Prize

FORT WORTH, Tex.—The Fort Worth Art Association is conducting a campaign for memberships for the American Federation of Arts with Mrs. Charles Scheuber, for nine years vice president of the American Federation, directing the drive. The city is in competition for a prize to be awarded the city of Fort Worth's size that obtains the greatest number of members. The prize is a painting by Birge Harrison.

Seek Funds to Publish Borghum Book



OLON BORGLUM AT WORK ON HIS MARBLE OF NAPOLEON

With approximately \$2,500 in hand, the committee in charge of the Solon Borghum Memorial Fund has announced that it still needs to raise \$3,500 to carry out its purpose of publishing the dead sculptor's book, "Sound Construction." The text and some sixty plates, many of

which are in colors, are the property of Borghum's family, but the cost of publication must be met by contributions.

"The essence of Borghum's life-work is embodied in this book," the committee says. John D. Fearhake, of 60 Broadway, New York, is treasurer of the fund.

STUDIO NOTES

George de Forest Brush has just completed at New Haven a portrait of Dr. F. L. Babbott.

Leopold Seyffert is painting a portrait of Miss Mellon, a niece of the secretary of the treasury.

S. Arlent Edwards, etcher, arrived in New York with his wife on Dec. 3, from Antwerp where he makes his home. This is Mr. Edwards' first visit to New York in several years.

Irene Weir's water colors of Italy, Sicily and Greece, recently exhibited at the School of Design and Liberal Arts, are to be shown next at Yale University.

Charles A. Hulbert and Katherine Allmond Hulbert have returned from the Berkshire Hills, where they spent the summer and autumn, to their studio at 142 Columbia Heights, Brooklyn.

After going to the Rockies every summer for twenty-six years to paint big game, Carl Rungius has built a studio at Banff, B. C., and will spend his summers there, surrounded by what he likes so well to picture.

Anna Vaughn Hyatt, is completing a statue of Joan of Arc to be placed in the French Chapel in the Cathedral of St. John the Divine sometime this month, the ceremony of its consecration being scheduled for January 6.

Prosper L. Senat has closed his studio at Annisquam, Mass., and gone to 69 Summit Ave., Brookline, where he will remain until he goes to Bermuda for the winter. He has delivered to Charles O. Read, of Pawtucket, R. I., a large Italian pergola subject, for which he received the commission last spring in Bermuda.

Royston Nave, who recently returned from Europe, is motoring to Texas, where he will paint several portraits for which he has commissions in different parts of the state.

Charles A. Winter and Alice Beach Winter have returned after a long season at East Gloucester to their studio at 53 East 59th St. Mrs. Winter has just finished a portrait of the little son of Mr. and Mrs. Homer Croy.

Margaret French Cresson, who with her husband has gone to Spain for the winter, has completed a tablet in honor of Frank Fuller Murdock, who for twenty-years was director of the Massachusetts State Normal School at North Adams and is still living. The tablet will be placed in the main building of the school.

Elliott Dangerfield and his family will start for Europe on Jan. 17 and expect to remain there until June. They will go to the south of Italy and the Riviera, and on their return to this country will go directly to their home at Blowing Rock.

Daniel Chester French and Cass Gilbert have been commissioned to make a memorial to the First Division, A. E. F., to be erected south of the War and Navy Department building in Washington. The accepted design is a column about seventy-five feet high surmounted by a figure of Victory. Mr. French also has a commission from the city of Boston for a monument in memory of the late George Robert White, who left several million dollars for the artistic improvement of that city. Henry Bacon is the architect.

Mr. Demotte Gives Indianapolis a Gothic Sculpture Worth \$10,000

INDIANAPOLIS—The Art Association of Indianapolis has been presented by G. J. Demotte, art dealer, of Paris and New York, with an example of Gothic sculpture, a mother and child group by the XVth century Italian sculptor, Nicholas de Andanti. The group, which is carved from the solid stone, stands over eight feet high and still bears traces of the color with which it was originally enriched. It had been in the sculpture court of the Herron Art Institute to which it was loaned, for three or four years. Mr. Demotte values the work at \$10,000.

Bas-Relief by Rhind Emplaced

On the Bedford avenue façade of the armory of the 106th Regiment in Brooklyn there is now emplaced J. Massey Rhind's large bronze bas-relief panel in commemoration of the men of the regiment who gave their lives in the World War. The panel is 12 feet high by 10 wide and shows infantrymen going into action from a trench with a background suggesting exploding shells and cannon smoke. The dates "1917-1919" are on either side of the upper edge of the panel and beneath the figures are the legend of commemoration and the names of the twelve places where the regiment took part in famous actions.

G. W. Elkins Buys a Stuart

PHILADELPHIA—The Wain portrait of George Washington by Gilbert Stuart has been purchased by George W. Elkins from the Library Company of Philadelphia. It is of the Athenaeum type, showing the left side of the face. Mr. Elkins is the third owner, since the portrait was bequeathed to the Library Company directly from the Wain family. The Wain and the Rawle portraits have been confused in some minds on account of the similarity of the names. The Rawle portrait, erroneously reported sold by the Library Company, was in reality sold by a well-known architect in this city.

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Rotary Show of Russian Paintings Work Seen in Twenty-eight Museums and is Still Traveling


The rotary show of Roerich paintings has entered upon the third year of its travels. The circuit has thus far included twenty-eight museums, and the exhibition has been mentioned everywhere as one of the artistic sensations. Among the cities where the pictures have recently been shown are Minneapolis, Des Moines, Ann Arbor and Muskegon. The Detroit Institute of Arts will soon exhibit them. In Minnesota at the State Fair half a million persons viewed these dramatic and highly imaginative works.

Roerich recently achieved another success with his production of "Snegour" for the Chicago Opera Association when the event was unanimously hailed by the press as "a fairy world realized" and a "feast of color." The production was accompanied by an exhibition of the original designs for the opera at the Chicago Arts Club.

In the catalogue of the exhibition special notice was paid to the fact that twenty-three years ago Nicholas Roerich, as honorary secretary of the Society for the Advancement of Art in Petrograd, organized the first American exhibition in Russia, and that today America was reciprocating by paying honor to Roerich and sealing friendly artistic relations between America and Russia.

Canova Honored by Vatican
 ROME—Pope Pius, members of the Sacred College and the diplomatists accredited to the Vatican commemorated on Dec. 2 the one-hundredth anniversary of the death of Canova, one of Italy's celebrated sculptors, by listening to an address in the Museum of Sculptures in the Vatican on his life and work and attending the unveiling of a marble tablet in memory in the courtyard of the Museum.

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**CHICAGO SEES RUGS
 NEW YORK WILL GET**

James F. Ballard Exhibits There Textiles Destined for Metropolitan Museum—Show Elaborate

CHICAGO, Ill.—James F. Ballard, who has spent seventeen years and traveled more than 275,000 miles collecting oriental rugs, is showing at the Art Institute a part of his collection which he intends to give to the Metropolitan Museum of Art. The installation of backgrounds and framework for the display is one of the most pretentious undertakings of its kind at the Art Institute. The rugs come from Persia, the Caucasus and Asia Minor.

The most valuable example in the collection is a rug from Damascus once owned by Charles T. Yerkes and which a collector in London tried vainly to buy at an advance of \$34,000.

LONDON

In the most conspicuous position in the main room of the Grosvenor Gallery is hung a portrait of Princess Mary by Oswald Birley, but this by no means implies that the work, so far as merit goes, is the most arresting in the winter exhibition of paintings and drawings by contemporary British artists, now being held there. The painting is lacking in distinction and hardly of a calibre which makes it appropriate for inclusion in a notable portrait collection. More interesting is the portrait work of Gerald Brockhurst, who knows how to make a portrait a picture, also, and whose treatment of such details as textiles and jewels shows a skill that is as remarkable as the facial likeness. Some of his studies have the decorative value of a Florentine primitive. They are simple in conception, unaffected in composition, and of a remarkable directness. They are likely to make work hung in their vicinity appear trivial. From John S. Sargent comes a striking picture of "Troops Going into the Line," a work which avoids the sensationalism too often to be found in connection with subjects of this nature but which nevertheless conveys the inwardness of the situation unflinchingly.

In aid of Earl Haig's appeal for ex-service men there is a loan exhibition of old masters at the galleries of Messrs Thomas Agnew, 43 Old Bond Street, W. A fine exclusiveness distinguishes the collection of less than forty works and nothing that is not of great merit has been admitted. The Rembrandts alone make the exhibition well worth while. One is the portrait of the artist's son Titus in his early teens. There are also Frans Hals' "Portrait of a Man," remarkable even for this master, and the "Venus and Adonis," of Titian, (though the attribution is open to discussion). When one mentions also a splendid example of Vermeer, "The Lute Player," in conjunction with an exceptional "Portrait of a Man" by Rubens and an elegantly grouped portrait work by Van Dyck, one gives some slight idea of the general quality of the exhibition.

At the Fine Arts Gallery, 148 New Bond Street, Lamorna Birch is showing landscapes most of which were inspired the Lamorna valley in Cornwall, the name of which the artist has taken into himself by way of distinction from another painter of similar surname. There is no questioning the sheer beauty of the artist's work. It is obvious that he appreciates Nature, and it is perhaps love of her which causes him at times to be a trifle over-enthusiastic.

In spite of talk about "quiet times" in the art world, a rather greater proportion than usual of "sold" signs seems to be appearing on works exhibited at dealers' galleries. This was certainly the case with the Brouet etchings at the Lefevre Galleries, where this French artist certainly made a most striking debut. It is no less apparent at the Leggatt Galleries at 30 King street, St. James's, where Albert Goodwin's pictures are attracting the many admirers of that veteran's work. It is comforting to find that the wherewithal is still forthcoming for the work that deserves its expenditure.

Boston

An exhibition and sale of drypoints and etchings by Sears Gallagher is being held at Doll & Richard's Gallery, Nov. 30 to Dec. 23. There are thirty-one numbers in the catalogue, ten of which are etchings, and the pictures mainly depict scenes in Boston and on the Maine coast. "Old State House," "St. Paul's Cathedral," and "University Hall, Harvard," are among the best of the etchings.

**SALT LAKE CITY TO
 HAVE ART GALLERY**

Mayor to Head a Committee to Arrange Local Loan Exhibition To Be Held in Municipal Building

SALT LAKE CITY, Utah—The City Commission has taken the first step toward the promotion of a municipal art gallery by passing a resolution authorizing Mayor C. Clarence Neslen to appoint a committee, of which he is to be chairman, for the purpose of collecting paintings and works of art generally for exhibition in the City and County building. In a statement issued later the Mayor said:

"It is the intention to obtain such pictures as citizens will give or lend to the city and to display them on the third floor of the building. It is hoped that the collection will grow and that it will be the nucleus for an uptown art gallery. Salt Lake is large enough to maintain such a gallery. Meantime it is our intention to furnish a place where persons who love beautiful pictures may study them. They may see the collection that we can assemble whenever the building is open."

The pictures will be hung "in the corridors and other available and suitable places in the City and County building," in the words of the commissioners.

A short time ago a local newspaper called attention editorially to the need for a public art gallery and suggested that some wealthy person give a mansion to the city for the purpose.

PARIS

The prescribed theme of "Childhood and Womanhood" kept within the limits of 424 pieces an exhibition of XIXth and XXth century original engravings, organized with the support of leading collectors by the Chambre Syndicale des Editeurs et Marchands d'Estampes Anciennes et Modernes at Brunner's Galleries. The leading masters in etching and lithography in the last hundred and twenty years were represented: Goya, Daumier, Gavarni, Millet, Corot, Manet, Whistler, Lautrec, Degas, Fantin, Lepère, Legros, Forain, Carrière, Odilon Redon, Renoir, Zorn, Rops, Steinlen, Besnard, most of them figuring in rare proofs. Among these particularly noticeable were Lautrec's *Sommeil*, the lithograph of a sleeping woman on Japan paper, dedicated to Stern, in sanguine tints; Millet's small early lithograph "Ou donc est il?" of which this is the only known first-state proof; Manet's etching of Lola de Valence, first-state proof, from the Henry Thomas portfolios; Forain's etching, "Sortie de l'Audience," and the same artist's lithograph, "La Tasse de Lait"; Fantin's lithograph, "Baigneuses," and Besnard's beautiful etching, "La Mère Malade."

But this enumeration far from exhausts the interesting specimens which, however, should have been given the honor of isolation from certain promiscuous contemporary vicinities. The magnificent Daumier series reflecting so topically on woman's suffrage, a question to the fore in France just now; the delicate tributes and ironies of Gavarni; the Goyas, Ingres' own version in lithograph of his "Odalisque" proving him a somewhat diffident lithographer; Chassériau's careful rendering in the same medium of his Venus Anadyomene; Millet's masterly etchings which put Zorn's so in the shade despite the latter's skill and charm; Puvis, in a girl's head lithographed with a feeling identical to that manifest in all his work; experiments in this medium, as also an etching by Rodin; Lautrec's incomparable lithos in monochrome and in color of music-hall types; exquisite Whistler rarities from Mr. Loys-Delteil's collections; finally, testimonies of Carrière's supremacy in lithography and an unexpected drypoint by Mary Cassatt.

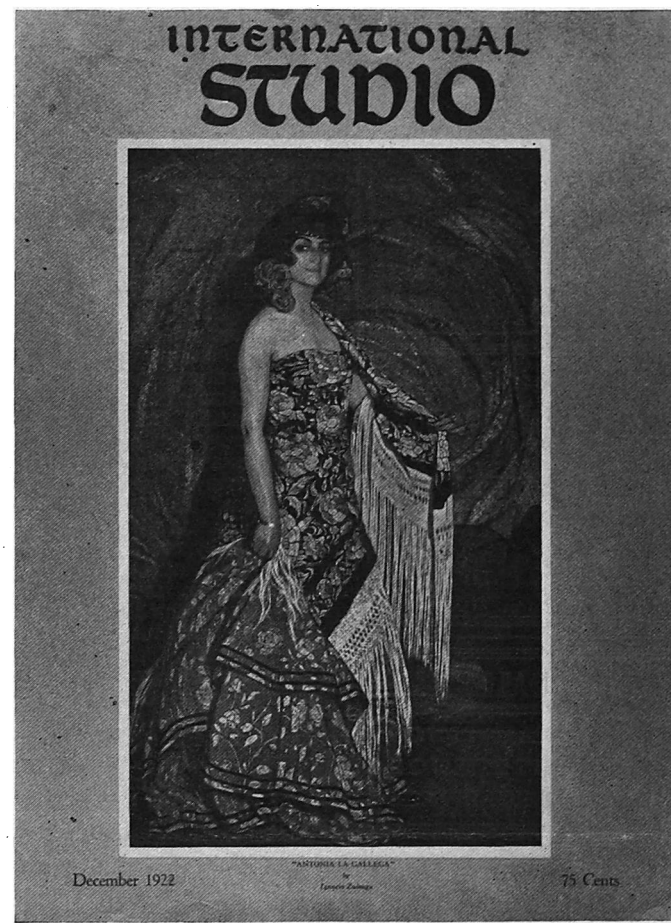
The landscapes of Henry de Waroquier (Druet's) cannot by any possible chance be mistaken for anyone else's. Whether you like it or not, his style is his own and among a thousand pictures by a thousand different artists you would recognize his. One of M. de Waroquier's various singularities is that he has not yet a flock of imitators for, nowadays, an artist's idiosyncrasies are counterfeited in no time. This French artist's vision is much more Asiatic than is that of the majority of Japanese artists who are practising art in the European style. He has, also, a fine technical recipe which serves him especially. Although his light-effects are a preoccupation they do not monopolize his attention and in his pictures light and color are positive, immutable facts, not transient accidents.

The pen-and-ink drawings of André Dunoyer de Segonzac (Léon Marseille) seem of even more sporadic formation than his astonishing paintings in oils. He handles the finest and hardest of steel points (apparently) in the most curiously aloof manner both in nudes and landscapes, which give the impression that they were carried out at high pressure. In scenery he achieves remarkable atmospheric effects with that dry nervous scratch of his which twenty-five years hence will either be considered extraordinarily good or be forgotten. For this last phase of Segonzac's in color, as in black and white, is at least thought-stirring.

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Contents for December

- "MADONNA AND CHILD" PAINTED BY GERARD DAVID
- BRUSH'S INDIAN PICTURES BY LULA MERRICK
Color plate and ten illustrations
- A CATHEDRAL HALL OF FAME
Nineteen illustrations
- ON THE APPRECIATION OF FURNITURE. . . BY MONTAGUE FLAGG
Eight illustrations
- THE ACADEMY'S WINTER EXHIBITION
Nineteen illustrations
- CHICAGO'S ANNUAL ART SHOW
Eleven illustrations
- THE ART OF THE POSTER. BY EARNEST ELMO CALKINS
Six illustrations in color
- THE "COLONIAL" ART OF QUITO . . . BY FRANK H. G. KEEBLE
Ten illustrations
- AMERICA'S WOMEN SCULPTORS . . . BY RENA TUCKER KOHLMAN
Twenty-four illustrations
- RECORDS OF A VANISHED RACE. BY HELEN COMSTOCK
Six illustrations
- ART BY THE WAY BY GUY PENE DU BOIS
Four illustrations
- MCCALL OF BOOKS AND BOOKPLATES BY WILLIAM B. M'CORMICK
Ten illustrations
- ORIENTAL RUGS AS FINE ART. BY ARTHUR UPHAM POPE
 II. THE MAIN SOURCES OF THEIR INSPIRATION
Color plate and seven illustrations
- TAPESTRIES OF FIVE CENTURIES . . . BY PHYLLIS ACKERMAN
 III. THE TRANSITION TO THE RENAISSANCE.
Six illustrations
- STUDIO TALK BY THE EDITOR

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SAN FRANCISCO

At the Palace of Fine Arts is an exhibition of the East-West Art Society, composed of both Occidental and Oriental painters. A special program of music of the East and of the West was given at the opening by Japanese musicians, who played in the recital hall. The Western music was not received with the favor accorded their native music. The costumes and setting were of the Orient.

When it comes to painting and sculpture, the imitative qualities of the Oriental should be restrained. This is not to say that an occasional good work is not produced. It is, a case in point being T. Uyeyama's "Fur Coat," a very acceptable portrait painted for this display. But the stong and symbolic paintings of M. Hibi, and the typically Japanese paintings on silk by Obata Chitara are so much more significant and valuable as contributions to art that it seems a pity to encourage a breaking away from tradition. Among the work of Western artists, Matteo Sandona's portrait, "Amber Beads," stands out well. E. Spencer Macky is also represented by a fine portrait, while Constance L. Macky has a charming landscape, "Wind-blown Trees."

Good work is also shown by Gertrude P. Albright, H. Oliver Albright, Ray Boynton, Al Brender, John E. Gerrity, Pelham W. Nahl, S. J. Quinn, Lee F. Randolph, Guest Wickson and Ralph Wilkins.

At the other end of the Fine Arts Palace is the forty-sixth annual exhibition of the San Francisco Art Association, with more than 200 paintings. The layman cannot help but wonder what would happen to some of the exhibits were they submitted to a jury from outside, one unacquainted with the painters and in no way obligated to them. Foremost among those pictures which really deserve a place here, however, are the two large landscapes by Gottardo P. Piazzi. Done in his usual soft and mystic style, "The Hills" shows one of California's rounded hills running up to a sunny though cloud-filled sky. "The Coast" has much of the same quality. Constance L. Macky and E. Spencer Macky are both represented by portraits and adequately represented. Maynard Dixon, most of whose recent work is now at the Macbeth Galleries in New York, has but one canvas here, "Ieska Wakan" (Spirit Interpreter), a symbolic Indian figure of gigantic size against the sky. Alice B. Chittenden's "Hope Valley" is an unusually well-handled landscape. Armin Hansen shows a fleet of tiny fishing boats speeding down a tossing sea, "Running for Home." "Up for Repair," a fishing boat high on the sands against a background of the square, prim houses of Cape Cod, is Mary Coulter's contribution. She is represented also by a block print and an etching.

The water colorists of the Art Association, if one may judge by the pictures exhibited, are making greater progress than the workers in oil. Certainly there is more originality and life, more of freshness and color. Edith Maguire shows thorough grounding in technique in "Springtime," a delightfully colorful thing, broadly handled without loss of delicacy. Nell Rawdon has an attractive study of petunias. Stanley Wood, in "Hunter's Point" and "The New House," shows the artistic possibilities obtaining in the commonplace. Also deserving of more extended mention than is here possible is the work of Clark Hobart, Geoffrey Holt, Frank Van Sloun, (his "Gray Valley," in tempera, is very pleasing), Eleanor L. Treat, Phillips F. Lewis, Charles Bleil and Rowena Meeks Abdy.

At the Fairmount Hotel is an interesting showing of water colors, the work of Grace Allison Griffith, of Santa Rosa. Done somewhat in the manner of Percy Gray, these pictures have an individuality of subject which makes them of particular interest to those who know the Sonoma hills of northern California. The huge and twisted oaks with their draperies of Spanish moss are well executed, as are the sweeping, golden hills.

The Print Room has been showing a collection of paintings, lithographs, aquatints and color prints by Arthur B. Davies. The Gallery of California Artists confines its present showing to small canvases of wide range of painter and subject. Maynard Dixon has a group of pastel studies, and several oils. Armin Hansen shows a crowd of children on a surf-swept beach. Edith Maguire and Stanley Wood have several of their typical water colors, and Mary Coulter in her "Laguna San Andreas" shows a bit of blue water among the yellow hills of summer.

—Harry Noyes Pratt.

Los Angeles

Under the auspices of the Print Makers Society of California, the fourth international print makers' exhibition will be held in the gallery of fine and applied arts in the Los Angeles Museum, Exposition Park, from March 1 to 31, 1923. Howell C. Brown, of 120 E. Molino Avenue, Pasadena, is secretary of the society. All workers in etching, lithography, block printing and engraving are invited to send not more than four examples of their work, which must be received at the museum by Feb. 7. The jury of selection consists of Mr. Brown, the secretary; Benjamin C. Brown, Frances H. Gearheart, John C. Cotton and Loren R. Barton.

WASHINGTON

Edgar Nye's water colors now in the Corcoran Gallery of Art constitute another treat of the gallery for the public. Mr. Nye's work is essentially poetic, yet vigorous, and his views of the sea almost make one feel the spray and smell the salt. In "Approaching Fog" the pale wall of mist that envelops the horizon is beautifully painted. "Sea Pool," "The Dory," and "Boats, Alexandria," a view we see any day down the Potomac, are all pictures of merit. It is appropriate that they should be shown in Washington, as Mr. Nye was a pupil of the Corcoran School, as well as of John Noble Barlow of England. Work of his pupils is shown at the same time in the Art Center.

The Arts Club has a collection of clever portraits by Ernest L. Ipsen on view through December. The list includes Philip Sheridan with her little son, Philip; a charming portrait of the painter's wife and one of his mother; a lovely, yellow-haired girl, Miss Evelyn Walker, and a full length portrait of Miss Nan Greacen, daughter of the artist, Edmund W. Greacen. In this, the tall slender girl stands with a large blue hat in her hand and sea and sky for background—a lovely picture as well as an excellent likeness. The portraits of the men are equally successful. Among the subjects are Dr. Hulbert, professor of mathematics at Johns Hopkins University; Chauncy Ryder, painter; Paul A. Rochester and Col. Arthur Lynch. Mr. Ipsen's portrait of the English publisher, John Lane, received the Proctor prize at the National Academy.

Twenty-four water-colors by Gladys Brannigan, hung in the lower rooms of the Arts Club, are delightfully decorative—flowers, garden paths, bits of wood scenes. Mrs. Brannigan also has a picture, "Autumn," in the present exhibit of the National Association of Women Painters and Sculptors at the Corcoran Gallery.

S. Burtis Baker has finished a portrait of John Bartlett, first-assistant postmaster general and former governor of New Hampshire.

The Archaeological Society held its first meeting of the season at the residence of Mrs. Henry F. Dimock. Sir Auckland Geddes, British ambassador, was the speaker, his subject being "The Coming of the Cockneys into England." The officers of the society, re-elected, are Robert Lansing, president; Dr. Mitchell Carroll, secretary and director; Helen Wright, assistant secretary, John B. Lerner, treasurer. The society has purchased a rare collection of Chihuahua pottery found on an expedition of exploration into Casa Grandes, Mexico. The collection has been lent to the Smithsonian Institution. A gift of Greek pottery has been made to the society by the American School at Athens. It also will be lent to the Smithsonian Institution.

—Helen Wright.

Milwaukee

Several pleasing pastels by William Otte, previously of Sheboygan, Michigan and now of Carmel, California, are on view in the Art Institute, as are miniatures by Edna N. Casterton, of Chicago.

Mr. and Mrs. George F. O'Neil have presented to the institute a water color, "Moroccans on the March," by George Bruyere, a painter and engraver who was wounded in the battle of the Marne. It is a war picture and was given as an Armistice Day memorial.

Reading

Reading had its first art exhibition on Dec. 4, when Arthur F. Bresler showed a collection of paintings in the Berkshire hotel. Most of the works were landscapes of Pennsylvania, Connecticut and Long Island. Several were by Fred Wagner, of Philadelphia, and others by Emile Walters. The exhibition attracted much attention.

Kansas City

In the Conrad Hug galleries, Miss Delle Miller, winner of the Kansas City Art Institute's purchase prize for 1922, is showing thirty-two paintings. Most of them were done last summer at Gloucester, Mass., but there are a few local scenes including "Swope Park Oaks" and "Swope Park Hills."

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INDIANAPOLIS

As its chief show for December, the John Herron Art Institute is displaying in two galleries drawings, paintings and water-color sketches made in China by Alexander E. Iacovleff, Russian artist. The drawings are unusual character studies, executed in reddish brown chalk, of Chinese men, women and children. Most of the paintings are exceedingly queer as interpretations of Chinese life. The tiny water color designs for stage scenes and wall decorations have a feeling for movement that is usually lacking in the larger paintings.

J. Ottis Adams will go to his studio at New Smyrna, Fla., to paint through the winter.

Otto Stark is showing for two weeks in the Lieber Galleries, examples of his summer's work at Leland, Mich., which includes autumn woodland scenes and views of Lake Michigan at sunset. The collection of fourteen pictures includes also an Indian River scene at New Smyrna, Fla.

The Art Association of Indianapolis has memorialized Mrs. Emma Harter Sweetser, a member of the board of directors, who died in November, by adopting a set of resolutions. The names of both Mrs. Sweetser and her husband appear on the Karl Bitter marble tablets reserved for benefactors, because of her gifts of two sums of \$5,000 each, one to be used for the purchase of pictures and the other for educational purposes. She also gave anonymously to the art school and her will contained a bequest of \$20,000 for the Herron Institute.

The Indiana Artists' Club has elected to honorary membership the newly-appointed director of the Institute, J. Arthur Mac Lean, who will arrive from Chicago early in the year to take up his new work.

A part of the collection of paintings by American artists which was lent to the Institute by the Milch Galleries for exhibition in November remains on view in one of the galleries. Several sales have been made. —Lucille E. Morehouse.

Hartford

The exhibition of a hundred pictures by Harriet Roosevelt Richards and Mary E. Lyman at the Annex Galleries came to an end after having led to several sales. The collection consisted largely of children's portraits and landscapes and included both water colors and oils. On account of the diversity of subjects it drew many visitors.

Wiley and Sons are showing at their galleries a collection of landscapes of Connecticut painted by James G. McManus which show the artist at his best. Works by Albertus E. Jones, George Thomson, Maurice Braun and Henry C. White also are shown.

Edith Stevens' exhibition of paintings in the Bond Hotel aroused much local interest. Several were sold.

—Carl Ringius.

Buffalo, N. Y.

The Buffalo Fine Arts Academy has sent out invitations for a reception in the Albright Gallery for the evening of Dec. 9 to open an exhibition of paintings by four members of the National Academy, all of whom are to be present. They are Ben Foster, W. Elmer Schofield, Gardner Symons and Douglas Volk.

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OLD DUTCH MASTERS

CHICAGO

The second retrospective alumni exhibition of the School of the Art Institute is scheduled for the last two weeks of December and the first three of January. The New York jury for paintings and sculpture includes Evelyn L. Batchelder, George W. Bellows, John C. Johansen, Abram Poole, Chauncey F. Ryder and Gardner Symons; for the graphic arts, Dean Cornwell, Orson Lowell and John Scott Williams; for the applied arts, Arthur Covey, C. Bertram Hartman and Raymond Perry. The Taos jury includes William P. Henderson and Victor Higgins. The Chicago juries are: Painting and sculpture, Edmund S. Campbell, Frederick F. Purnsman, Rudolph F. Ingerle, Jessie P. Lacey, John W. Norton, Nellie V. Walker, and Emil R. Zettler; graphic arts, Robert Allerton, James Cady Ewell, Louis Grell, Bertha M. Jaques, and Fred M. Stern; architecture, Alfred S. Alschuler, John A. Armstrong, Louise V. Armstrong, Charles Herrick Hammond and Frederick C. Walton; applied arts, Mrs. Willis F. Pryor, Clara B. Welles, James H. Winn and Milo Winter.

The Salon d'Artistes Francais, an exhibition of paintings of the French School of 1830, (Barbizon School) and of French painters, presented by Lieutenant Henry Farré, portrait painter, and Pierre Hentsch, is being held at the Anderson Art Galleries until Dec. 15. It was opened with a private viewing by Georges Clemenceau on Nov. 29 and a tea on Thanksgiving Day for French residents of Chicago. Anderson's had given the entire range of its new galleries in the Congress Hotel to the exhibition. Lieut. Farré, who has many friends in Chicago, invited the interest of society with a portrait of Mrs. Claude Hopkins, painted at her summer home at Spring Lake, Mich. It is a three-quarter life-size figure in a summer dress with filmy scarfs and shows Mrs. Hopkins in her garden by the lake.

The exhibition committee of the Association of Arts and Industries opened a display of ceramics and gave demonstrations of pottery making in the club room of the Art Institute on Dec. 4.

The Green Moths is the name of a new organization of artists which emerged from la Fiesta Espanola, the arts ball held in the Black Cat room of the Edgewater Beach Hotel on Thanksgiving Day.

The Artists' Guild of Chicago is holding an exhibition of applied arts, the work of craftsmen of Chicago, in Gungaulus Hall, of the Art Institute, during December.

—Lena May McCauley.

Rockford, Ill.

Wilson Irvine's painting, "The Creek, Winter," was the first work sold at the art show of Carson, Pirie, Scott & Co., in the Belle Keith Art Gallery. Other pictures marked "reserved" were Chauncey F. Ryder's "End of Summer," H. A. Vincent's "Morning Glow" and a marine by Frederick J. Waugh. There were 133 paintings on exhibition including also works by Childe Hassam, Oliver Dennett Grover, Frederic M. Grant, John F. Carlson, Guy C. Wiggins, Carl Krafft, Blakelock, Inness, Felicie Waldo Howell, Hayley Lever, George Bellows and others.

B. K. Smith, W. W. Wiseman and Erwin S. Barrie were in charge of the exhibition, which was made a social and civic event. Miss Myrtle Irons, supervisors of art in the public schools, took the school children to the gallery, the Women's Club of Rockford held a session there, and Mrs. Pauline Palmer, former president of the Chicago Society of Artists, conducted a gallery tour.

Baltimore

At the Maryland Institute is a loan exhibition of old paintings, which will continue until Dec. 15. A portrait of George IV as Prince of Wales, by Lawrence; Van Dyck's "Flemish Knight," Perugino's "Virgin and Child," Sully's portrait of Dr. John Buckler, loaned by John H. Buckler; Rubens' "The Crucifixion," lent by the Sisters of the Convent of the Visitation; Lely's "Lady Wharton" and Jordaens' "The Virgin Enthroned" are among the canvases shown.

PHILADELPHIA

The Christmas exhibition and sale of pictures and crafts held by the Plastic Club will be opened on Tuesday evening, Dec. 12, with a private view. Announcement has been made of a reception to open the exhibition of prominent women painters in the club's gallery on Jan. 10. The exhibition will continue to Jan. 21. The Woman's Overseas Service League of Philadelphia has opened a Christmas sale at 628 Market st., offering paintings and objects of art made by wounded veterans of the World War. The league is acting for the Veteran Bureau of the government and the profits of the sales go to the men. Many of the paintings were done in a summer colony of veterans at La Porte, Pa.

The Cenacolo Leonardo da Vinci will open its third exhibition on Dec. 11 with a formal reception with music and readings. Thirty-two paintings by Amelio Caccia and fifteen sculptures by Pietro Ciavarra will be shown until Jan. 31.

Work done by the Cresson scholars of the Pennsylvania Academy of the Fine Arts last summer during their sojourn abroad was formally placed on view on Dec. 7 at the Fellowship Gallery, 1834 Arch street.

The Art Alliance sold "Independence Hall," a small water color by Ralph McLellan shown among the "Picturesque Philadelphia" works. The Alliance has received and placed on view a consignment of Egyptian necklaces dating from 4000 B. C.

In the gallery of J. E. McClees, now adjoining the galleries of the Art Alliance, a portrait of the Hon. Mrs. Watson by Sir Joshua Reynolds has been shown. The portrait is well preserved in color and reveals a fascinating coquetry.

W. G. Kriehoff will exhibit several of his imaginative landscapes in the Macbeth Galleries beginning on Dec. 12.

A portrait of John Weaver, former mayor of Philadelphia, has just been finished by R. L. Partington and placed on view in the window of the McClees Galleries. An exhibition of portraits by Mr. Partington is planned for the galleries in January and will include such subjects as E. T. Stotesbury, J. C. Gribbel and J. B. McCall.

Among the examples of arts and crafts added to the exhibition of American Handicrafts at the Pennsylvania Museum since Dec. 5 is a solid metal door by Samuel Yellin, of Philadelphia. The history of metal working is embossed in twenty-one panels in Gothic style. Anne Lee Willet exhibits a medallion window of stained glass for the small church in Stafford, Pa., in memory of Mrs. Leta Sullivan Hoffman. Her exhibits will include cartoons of the memorial window to heroes of the World War which was recently installed in the north window of the United States Military Chapel at West Point in which the panels deal with the Apocalypse and the Four Horsemen. Thirteen subjects in stained glass by Nicola D'Ascenzo, jewelry by Helen Sweetser White and works by Mary Reed, of Jeffersonville, Pa., also have been added to the original exhibit.

Frank Copeland and Mrs. Copeland are having a studio exhibition of their works to which they have added summer sketches made in Maine by Florence Cannon.

The Philadelphia Art Galleries on Dec. 7 and 8 had a sale of paintings from the collection of Alfred C. Harrison and the estates of George D. Woodside, John Dobson and Robert W. Downing. Among many notable artists whose works were sold were Bonheur, Cazin, Courbet, Dupré, Decamps, Fortuny, Gérôme, Eastman Johnson, Lhermitte, Mauve, Maxfield Parrish and Ziem.

—Edward Longstreth.

Lincoln, Neb.

The Lincoln Artists' Guild had a ten-day exhibition of the work of members in the art gallery of the library of the University of Nebraska, Lincoln, including paintings, drawings, batik, china decorating and various forms of artcraft. Most of the paintings were landscapes, but there were a few portraits.

Among those who showed paintings were Alice Edminston, Clara Leland, Paul Laune, Dwight Kirsch, Helen Wilson, Mrs. Clarence Miles, Andrew Haugseth, Gladys Dana, Lillie Yont, Nellie Alexander, Martha Turner, Louise Mundy and Olive Rush.

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CLEVELAND

An early XVIth century French Gothic relief in one, delicately carved, has been lent to the Cleveland Museum of Art by Samuel Mather for exhibition until it is installed in Trinity Cathedral as his most recent gift to that fine Gothic structure. The subject of the carving is "The Baptism." The work comes from Troyes, a center of ecclesiastical sculpture 400 years ago, and is interesting because of the quaint costumes depicted, the beauty of the architectural background as shown in the stone carving, and the simple human touch given by the painstaking presentment of the favorite family dog.

The second exhibition of prints owned by the Museum is up. James McBey and Percy Smith are the etchers represented. A gruesome series showing death in various moods is Mr. Smith's contribution. A camel patrol and other eastern war illustrations attract many to Mr. Bey's side of the gallery.

Frederick C. Gottwald, dean of painters at the School of Art, who recently returned after more than a year in his artist's paradise in Southern Italy, has just ended his finest exhibition at the School. A superb colorist, his canvases of Capri, Amalfi, Fiesole, the Straits of Messina and other beautiful scenes are filled with the enchantment that lingers around the Bay of Naples, with its purple peaks in the distance. In "Garden of the Duke of Bronte," misty with the pink of almond blossoms, he found a new subject, which he treated delightfully. Tall cypresses and wide-spreading olive trees contrast with the blue of sky and bay and the misty violet of the mountains in other canvases.

The Cleveland Society of Artists is having a four-day exhibition of the paintings and other works which are to be auctioned at the annual December sale held after the manner of the Salmagundi Club for the benefit of the club's building fund. Sandor Vago will exhibit at Winter's Gallery in January.

—Jessie C. Glasier.

New Rochelle, N. Y.

"The Hills," a landscape by E. Maxwell Albert, was awarded the Adolph Grant prize of \$50 at the annual sketch exhibition of the New Rochelle Art Association. First mention went to "Sketching," a picture of an artist making a sketch on a seashore, by Alta West Salisbury, and second mention to "Birches and the Sea" by Henry E. Fritz. The jury of awards was composed of Edward Dufner, Alethea Hill Platt and Andrew T. Schwartz, all non-members.

There are many strong pictures in the show, in which landscapes predominate, and which will continue through December. Among the outstanding works are "Mountain Laurel" by Wilbur Crane, "Old Wooden Ship" by Arthur Covey, New England village scenes by Lois Lenski, "Night" by Ernest Albert, "Sand Dunes—Atlantic City" by Lee Lash, Algerian sketches by Fred Dana Marsh, "Winter" by E. Maxwell Albert, "Golden Autumn" by Alta West Salisbury and pictures by George Brehm, John W. Fenton, Herman Lambden, Walter B. Humphrey, George T. Tobin and Remington Schuyler. Virginia B. Liebowitz contributes the only sculpture, two portraits in bas-relief.

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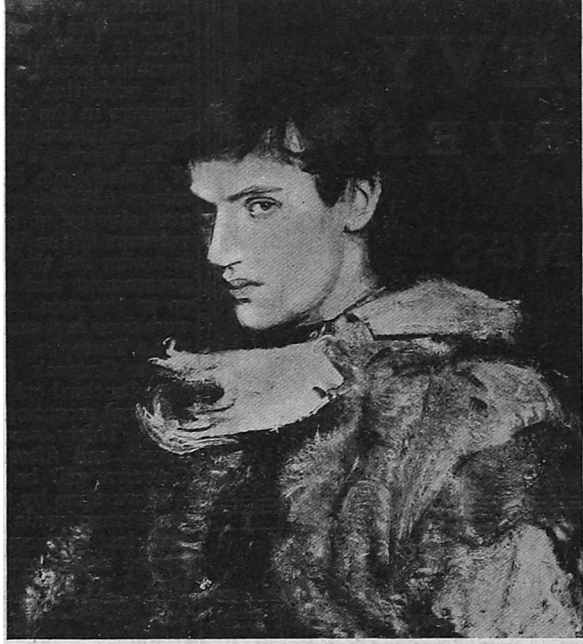
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"PORTRAIT OF ANNE WALN"

By THOMAS SULLY



"PORTRAIT OF A YOUNG MAN" By ABBOTT H. THAYER

Paintings, engravings, sculptures and other art works of great value have recently been acquired by the Brooklyn Museum of Art. One of the principal acquisitions is Abbott H. Thayer's "Portrait of a Young Man," painted in 1904. The subject was Michael Spartali Stillman, son of Marie Spartali, who posed for Rossetti's "Fiametta" and for one of the figures in "Dante's Dream." Another important painting is "Memories" by John W. Alexander, a study of two young women, one reclining at the feet of the other.

Two portraits by early American painters are other acquisitions. One is Sully's picture of Anne Waln, a half-length figure with a three-quarter view of the face, and the other is a painting of an American of unrecorded identity done by Joseph Badger.

Among gifts to the Museum are Arthur B. Davies' "The Double Realm," a picture of a valley, mountains and figures, presented by Robert Macbeth; "Creek at Moonrise" by Birger Sandzén, presented by Dr. and Mrs. Henry Goddard Leach; "Chapel Tremalo at Pont Aven" by A. Grassin, presented by Francois Kleinberger; "Old Houses in Brittany" by Walter Griffith, presented by Alfred W. Jenkins; "The Valley of Frigolet" by Claude Rameau, a gift of M. Utard; a sea picture by Alexander Harrison presented by William A. Putnam; "Climbing Path" by Camille Pissarro, presented by Dikran G. Kelekian; "Flight into Egypt" by A. G. Descamps, presented by Frank L. Babbott; "Landscape with Deer" by Antonine Louis Barye, an item from the Herriman bequest; three western scenes by Walt Kuhn, donated by Mrs. Meredith Hare and others; "Plateau of Almis-Morocco" by P. Brissaud, presented by Otto H. Kahn; "In the Open" by George Hart, a gift of the artist himself, and a still life, "White Roses," by Anne Fisher, a gift of Mr. Babbott.

Still another gift from Mr. Babbott is a complete set of Timothy C. Cole's engravings from the old English masters, forty-eight in number, including Gainsborough, Hogarth, Reynolds, Romney and Lawrence. They are printed from French electrotypes made from Mr. Cole's wood blocks.

A head of Gustav Mahler, composer and conductor, by Rodin, has been added

to the Museum's collection of bronzes. Other new bronzes are "Maidenhood" by Walter Bretler, a Swiss sculptor; a massive head of the Rev. Sylvester Malone by Edmund T. Quinn, presented by the Citizens' Committee of Brooklyn; a head by Robert Eloi, a gift of Mr. Kahn, and a young woman laughing by Gir, a French artist.

The Misses Cullen, sisters of the late Judge Edgar M. Cullen, have given the Museum a portrait of their brother done in drypoint by Helleu, and five other items—two engravings of scenes at Versailles by Cochin and one sketch of

Nuremberg and two of Oberammergau by Eliza Greator.

The Museum's collection of lithographs by Whistler has been enriched by the addition of more than a dozen numbers, including "Vitre—the Canal in Brittany" and "La Jolie New Yorkaise." Twenty four numbers, half of them of scenes in New York and Brooklyn, have been added to the collection of etchings by Joseph Pennell. One of them is the "House Where Whistler Died." Zella de Milhau's "Sand Dunes, Long Island" and "Lowland" also have been obtained by the Museum.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Paintings of American fox hunting by Charles Morris Young, to Dec. 15.

Ainslie Galleries, 677 Fifth Ave.—Paintings by H. Melville Fisher, to Dec. 15; Selected paintings including Inness and Wyant, to Dec. 15.

Anderson Galleries, Park Ave., and 59th St.—Seven drawings of Christ by Jean Parke; portraits and portrait drawings by Baroness Violet Sternfels-Wenner, to Dec. 16; water colors and etchings by Will Simmons, Dec. 11-23.

Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.

Arden Gallery, 599 Fifth Ave.—Decorative paintings, Durand faience, imported glass, etc., to Dec. 29.

Art Center, 65-67 East 56th St.—Paintings and sculpture by Louis C. Tiffany Foundation, to Dec. 14; joint exhibition by The Art Alliance and the New York Society of Craftsman, to Dec. 29; portraits by Betsy Graves Reyneau, to Dec. 16; reproductions of antique glass by H. O. Moeller, to Dec. 31; work by Pictorial Photographers, to Dec. 31.

Artists' Co-operative Galleries, 726 Fifth Ave.—Second exhibition by "The Dialis" group, until Dec. 16.

Babcock Galleries, 19 East 49th St.—Annual exhibition of cabinet paintings, Dec. 11-29.

Belmaison Gallery, John Wanamaker's—Paintings and drawings by Louis Icart, to Dec. 23; paintings, drawings and water colors of interiors, Dec. 12-30.

Bonaventure Gallery, 536 Madison Ave.—Early American portraits.

Bourgeois Galleries, 688 Fifth Ave.—Exhibition of Chinese paintings, to Dec. 16.

Brooklyn Museum, Eastern Parkway.—Special exhibition of contemporary English and French paintings; exhibition of Tissot water colors.

Brown-Robertson Galleries, 415 Madison Ave.—Marines and landscapes in water color by Boyer Gonzales, to Dec. 16.

Brunner Gallery, 43 East 57th St.—Sculpture and drawings by Rodin, beginning Dec. 15.

Civic Club Gallery, 14 West 12th St.—Exhibition of modern paintings by Lechay, beginning Dec. 14.

Community Church of New York, Park Ave. and 34th St.—Exhibition of paintings and sculpture by Louis Mayer, to Dec. 23, afternoons.

Daniel Gallery, 2 West 47th St.—Opening exhibition of paintings by modern American artists.

Dudensing Galleries, 45 West 44th St.—Paintings by Blakelock, beginning Dec. 9.

Durand-Ruel Galleries, 12 East 57th St.—Bronzes by Degas.

Ehrich Galleries, 707 Fifth Ave.—Annual Christmas exhibition of paintings by old masters, to Dec. 30.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.

Fearon Galleries, 25 West 54th St.—Portraits by John da Costa.

Feragil Galleries, 607 Fifth Ave.—Little paintings by the National Association of Women Painters and Sculptors, Dec. 9-23.

Feragil Studio, 24 East 49th St.—Drawings by Homer Martin and decorative textiles by Fannie Willcox Brown.

Fine Arts Bldg., 215 West 57th St.—Winter exhibition of the National Academy of Design, to Dec. 17.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Etchings by Rembrandt, beginning Dec. 11.

The Misses Hill Gallery, 607 Fifth Ave.—Exhibition of work by artists living in Silvermine, Conn., to Jan. 1.

Kennedy Galleries, 693 Fifth Ave.—Marine paintings by John W. Benson beginning Dec. 11; drawings by Sanchis Yago to Dec. 29; etchings and drawings by Edmund Blampied, through December.

Keppel Galleries, 4 East 39th St.—Etchings, lithographs and dry points by Kerr Eby, to Jan. 15.

Kingore Galleries, 668 Fifth Ave.—Portraits by Da Blaas, beginning Dec. 9.

Knoedler Galleries, 556 Fifth Ave.—Portraits in colored crayons by Mme. A. O. Guimard of Paris; paintings by Leon Bakst, to Dec. 16; old sporting prints.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by modern American and European Masters, to Dec. 30.

John Levy Galleries, 559 Fifth Ave.—Paintings by Aston Knight, to Dec. 16.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Water colors by Joseph Pennell and imaginative landscapes by W. G. Kriehoff, Dec. 12-30.

Metropolitan Museum, Central Park at 82nd St.—Special exhibition of Prints; loan exhibition of furniture by Duncan Phyfe, exhibition of Japanese prints by the Primitives.

Milch Galleries, 108 West 57th St.—Water colors by James Montgomery Flagg, Dec. 11-23.

Montross Gallery, 550 Fifth Ave.—Paintings by Arthur B. Carles and pottery, paintings and drawings by H. Varnum Poor, to Dec. 23.

Munich Art Associations, Hotel Waldorf-Astoria.—Paintings and sculptures by members, to Dec. 25.

Musmann Gallery, 144 West 57th St.—Paintings by Henry C. White, to Dec. 16.

National Arts Club, 119 East 19th St.—Special exhibition of the work of members, to Dec. 29.

The New Gallery, 600 Madison Ave.—The "Hundred Dollar" Holiday Exhibition of Modern Paintings, beginning Dec. 12.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery.

N. Y. Public Library, 96th and Madison Ave.—Landscapes by John Kellogg Woodruff, to Dec. 30.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Reinhardt Galleries, 606 Fifth Ave.—Early Chinese art, arranged by Royal Art Galleries Kleykemp, The Hague, to Dec. 24.

Salmagundi Club, 47 Fifth Ave.—Annual Exhibition of Little Paintings, to Dec. 21.

Schwartz Gallery, 14 East 46th St.—Exhibition of etchings by A. Brouet.

School of Design and Liberal Arts, 212 West 59th St.—Etchings and dry-points by Harry Wickey; pottery by Mrs. Cornelius Poillon; Sculpture by Gleb Derujinsky, Dec. 8-22.

Scott & Fowles Galleries, 667 Fifth Ave.—Original drawings by Arthur Rackham, to Dec. 23.

Society of American Painters, 11 East 44th St.—Paintings by members.

Mrs. Sterner's Gallery, 22 West 49th St.—Paintings of New Mexico by William P. Henderson, and sculpture by Numa Patlagean, to Dec. 20.

Arthur Tooth & Sons, 709 Fifth Avenue.—Exhibition of XVIII century English pictures.

Weyhe Galleries, 708 Lexington Ave.—Etchings by Piranesi.

Whitney Studio Club, 147 West 4th St.—Loan exhibition of water colors from the Boston Art Club, to Dec. 23.

Wiener Werkstaette of America, 581 Fifth Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Paintings and water colors by George Biddle; group of paintings by younger French artists.

Howard Young Galleries, 620 Fifth Ave.—Exhibition of Barbizon and modern French paintings, to Dec. 16.

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